

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

# Radio Guide

Vol. III - No. 32

North Atlantic(1)

Week Ending June 2, 1934

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

## *In This Issue:*

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BY FIRE

10 COMMANDMENTS  
FOR SUCCESS  
ON THE RADIO

ROOSEVELT AT  
GREATEST MASSING  
OF MIKES EVER  
ORGANIZED

"THE CIRCLE  
OF DEATH"  
ANOTHER RADIO  
POLICE THRILLER

FRED WARING  
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# RADIO'S TRIAL BY FIRE

## RADIO TO THE RESCUE!

The people of Chicago have this infant of communication to thank for the fact that their mighty Century of Progress Exposition, the vast expanse of their great south side and possibly the remainder of their city as well is still intact today.

On Saturday, May 19, shortly after four o'clock in the afternoon, fire broke out in the pens and livestock shelters in the Union Stockyards. Long weeks of drought had dried out these wooden structures until they were like tinder to the advancing blaze. Within an hour the conflagration spread over an area of three square miles, consuming building after building, destroying radio station WAAF and the structure that housed it, defying every effort of Chicago's 1400 firemen and their completely mobilized apparatus to halt its relentless march.

Wild rumors spread over the city—CHICAGO IS DOOMED! They can't stop it! The World's Fair is on fire!

Hundreds of miles away the rumors spread—All of Chicago is on fire! Nothing like it since Rome burned! Telegraph and telephone lines were swamped with messages from out-of-town points when anxious relatives began their inquiries about the safety of their Chicago kin.

In the thick of the flames and smoke, Fire Marshal Michael Corrigan saw his firefighters retreat before the advancing flames. He saw several "pumpers" and hook and ladder trucks consumed by the blaze. He saw a score of his men carried away to hospitals after battling to save the doomed apparatus. But this was part of the day's work; it worried but did not dismay him. There was one thing that became immediately obvious, however; this was the fact that in spite of the millions of gallons of water that were being pumped into the flames and upon the exteriors of buildings closest to the wall of fire, no progress whatever was being made toward halting the advance of the conflagration. Furthermore, virtually the entire city was endangered by the presence of all fire apparatus at the scene of the

big blaze. Fire Marshal Corrigan sped to a telephone. He called several of the radio studios.

"Will you please broadcast a call for all firemen off duty to report to the Stockyards at once?"

## RADIO RESPONDED!

The call was broadcast almost simultaneously from a dozen stations. It was repeated at frequent intervals. The holidaying fire laddies rushed to their posts.

Telephone calls came to the studios in a barrage. Fire chiefs of neighboring cities and villages asked: "Can we help?" Radio men contacted the fire marshal at the scene of the blaze.

"Tell them yes—we're moving all our apparatus into the fire zone. Ask them to man the outlying stations."

Out over the air went Fire Marshal Corrigan's answer and from Evanston, Wilmette, La Grange, Gary and a dozen other suburbs, firemen and their equipment began to move into Chicago's deserted fire houses. The danger that other fires might start in scattered sections of the city with no equipment available to fight them was thus abated.

FANNED by a thirty-mile wind from the southwest, the flames swept furiously to the northeast. The firemen began to dynamite buildings in an effort to create a gap which the hungry blaze could not leap.

From all over the city, crowds began arriving at the scene on foot, by automobile, by street car and elevated lines. They pressed the police lines back steadily, swarmed into the heart of the danger zone. Their numbers were swelled by refugees from the residences and hotels which the flames had reached.

## RADIO STEPPED IN TO HELP.

The fire marshal's plea to the public to keep out of the zone for their own safety and to avoid interfering with the work of the firemen went out over the air from the various stations.

Although pumping stations were working at full capacity to keep the water flowing into the fire mains in adequate volume, the pressure in the fire zone was proving dangerously low.

## AGAIN THE RADIO!

The fire marshal's plea to the public to shut off lawn sprinklers and stop all other non-essential uses of water during the emergency brought instant response. Not long after this plea was broadcast, stations were besieged by telephone calls from south side

At left, CBS Announcer Truman Bradley describing the great fire as Engineer Keener holds the mike. The little boy in the foreground told listeners how he was injured. Below, the scene which CBS announcers viewed from their mike posts behind the telephone exchange







AERIAL VIEW OF THE CHICAGO STOCKYARDS FIRE AT ITS HEIGHT

residents reporting indignantly that the lawn sprinklers in Jackson Park were running full blast.

This information was broadcast. It brought a quick response from the Park Board in the form of an explanation that the Park had their own water system which could in no way be hooked up to feed water into the city mains.

DOCTORS and nurses were asked to report to various headquarters and to stand by for possible emergency duty. Calls were sent out over the air for the Boy Scouts and American Legion members to mobilize to reinforce the police who were vainly trying to hold back the curious crowds.

Major General Roy D. Keehn, commanding officer of the Illinois National Guard, had orders broadcast to all regiments in the Chicago area to stand by for mobilization orders. One regiment was ordered to mobilize shortly afterward.

These multifarious services rendered by radio are only a few of the functions which this baby giant of the communications family performed quickly, efficiently and effectively during the progress of the fire. The speed with which the firemen off duty were assembled amazed even the fire marshal himself. Before radio, hours of work at the telephone would have been necessary to accomplish this end and then only a fraction of the men could have been reached.

From the moment when first word of the fire was flashed over Chicago microphones up to the time late in the evening when Fire Marshal Corrigan finally told the city and the nation that the fire was under control and that all danger of its spreading farther was past, the activities of the radio announcers, engineers and other employees of the stations were a parade of heroism, quick thinking, comedy, drama and pathos.

The height of tragic-comedy was reached perhaps at the studios of WAAF, the Drovers' Journal station located in the Exchange Building in the heart of the Union Stockyards. At 4:15 p. m. members of the station staff noticed that a fire had started about a block and a half south of the studios.

They thought nothing of it, as they have frequently seen perhaps a hundred smaller fires from their windows. The programs proceeded according to schedule until 4:30 a'clock, when chief control operator Carl

Ullrich rushed into the studio and announced: "Well, there's no more program. The power is off."

Looking out the windows again, they saw that the flames were roaring toward the building. This was no trifling little Stockyards blaze after all.

Ullrich, with Nathan Caplow and Jesse Alexander, script writers, rushed to the roof of the building and began dousing the transmitter with water. So engrossed were they in their attempts to save the station's equipment that, before they realized that they were in danger, the building was afire and they were trapped. Firemen rescued them from the roof only a bit worse for having inhaled an overdose of smoke.

The irony of the fire demon's prank was enhanced by the fact that WAAF had arranged a gala program for Sunday, May 20, in celebration of the station's twelfth anniversary on the air.

Hal Totten, NBC sports announcer, was broadcasting the game between the White Sox and the Athletics from Comiskey Park when billows of thick black smoke, streaked with red flame and white steam, and the shrill shrieks of the fire sirens gave him his first inkling of the fire. Naturally, at the moment he knew only that there was a fire but his brief comment between balls and strikes was one of the first reports to reach the radio audience. The fire marshal's call for all firemen off duty to report at the yards was relayed from the NBC studios to the ball park and carried over the public address system.

How the networks and local stations carried the story of the conflagration to the listeners from coast to coast is a fascinating saga. Let Announcer Totten tell you of NBC's fire broadcasts in his own words:

THERE is an Illinois Bell Telephone Office at Forty-First street and South Union avenue. That meant lines handy. It also meant proximity to the flames. The first step was simple. This announcer, accompanied by Field Engineer Washburn, snared a cab and with ordinary NBC 'nemo' equipment—microphone, input amplifier, and not much else—raced to this spot.

"A call had reserved two pairs of telephone wires. Upon arrival at the office, loops were strung to the roof of the four story building. The amplifier was set up, the mike attached, and all was ready. There, standing in swirling eddies of smoke, soaked with the

spray from a fire line that was playing water over this and adjoining roofs, an eye-witness story of the fire was given to the NBC Blue network.

"A half-block away the fire still roared. The thunder of pumping engines filled the air—and the microphone—. Staring ghostlike through the smoke only a block or two away were the skeleton remnants of the celebrated Inn; the International Amphitheater; the banks. Chief Fire Marshal Michael Corrigan climbed to the roof to tell the world that the fire was under control. Dr. Herman N. Bundesen, city health commissioner, took the mike to calm the fears of Chicagoans and their worrying loved ones out of the city, to rally his health force in case of emergency.

"Veteran reporters of big Chicago dailies stopped by to tell an incident or two; add facts and figures; tell of feats of heroism; add authentic color.

"In the meantime, NBC's mobile unit with short wave transmitter was called from the shop where it was being overhauled in preparation for a heavy summer of work at the Century of Progress events. Manned by Engineers Bill States and Harold Royston, and Announcer Stewart Dawson, it was soon racing to the scene. Into the fire lines; into the fire area itself; and finally through one burning building to a spot between two other blazes, it was worked over hose lines and between piles of smoldering wreckage.

"What better argument could be offered that the fire was under control—that Chicago's fire fighters had won their battle? Certainly no truck could venture into such a spot if all was not in hand.

"The city settled back to normalcy; wires and calls of relief and happiness began to come from distant points. The country knew that Chicago had conquered its raging foe and that the city by the lake was not in immediate danger of being destroyed.

"Another shot later in the evening—this to the NBC Red network—carried the word of relief and reassurance to other corners of the country. On this pickup, Mayor Edward J. Kelly, Fire Commissioner Arthur F. Seyferlich, Chief Fire Marshal Corrigan, and Deputy Fire Commissioner Anthony Mullaney (himself suffering burns about the eyes), gave a last definite word picture that all was in hand. The fact that such large plants as those (Continued on Page 33)





Recent photograph of Vaughn de Leath, taken to gratify the urgent requests of her followers, particularly those who have been hearing her sing since her first appearances before the "mike" almost a dozen years ago

## By Vaughn de Leath

**VAUGHN de LEATH**, who has been featured on the air for a longer time than perhaps any other living person, and whose radio technique has been the envy of many, gives herewith for the first time, her secrets of broadcasting and rules for the correct use of the microphone.

FOR MANY years I guarded my secrets of just how I use the microphone. True, innumerable persons have learned for themselves; others have hit it accidentally—while some never have been able to express the same beauty of voice through a microphone that they do in personal appearances. There may be one of several reasons for this. Singers sometimes are awestruck, others feel they must do something different than when they are in a drawing-room. But there is a rule which is helpful, and which I now am willing to share.

In the early days of broadcasting, at that time called "wireless telephony," few voices came over well. Especially was this true of the high ones, due to the limitations of the carbon microphone then in use. Perhaps I was fortunate in having a voice particularly adapted to radio. Let it be enough to say that in my years on the air I probably have tested more microphones than anyone else. When any transmitting device was ready to be tested in the early days, they would say: "Call Vaughn. Her voice is balanced, and she knows just what to do."

Nowadays, almost anyone can broadcast (at least insofar as the mechanical angle is concerned. What they put behind that microphone is another matter). But in those early days few voices registered, so I set about analyzing those which would and those which would not "mike". I wanted to know the reasons therefor. In my own experience, my phonograph recordings helped a lot, for when these were finished I would sit and listen, criticize them, and try not to repeat the mistakes found in them.

I experimented until I was satisfied that the *volume of tone must be proportionate to the distance from the microphone* (and vice versa). Just what proportion, one must determine for oneself, because no two voices are

# 10 Commandments for Success on the Radio

alike in quality or color; therefore each needs specific consideration.

How can one find this? In two ways: First, *hear yourself as others hear you*. Make a series of tests on the phonograph: (a) home-recording devices, (b) recording studios, where a specialty is made of this. Second, have someone who knows (a radio production man or a reputable teacher) listen to you, signaling distances and so forth, thereby indicating what is giving the best effect.

It must be remembered, too, that certain songs require special emotional interpretations, with crescendos and diminuendos and "weights" of tone. After considerable experience, this balance becomes practically automatic, for the good singer's thought is on the song, not on mechanics. I would like to compare the "weight of tone" to the pressure of the bow on the violin, for whether increasing or decreasing in volume, it must be done smoothly to "mike well." Bombastic outbursts are fatal.

This leads to the subject of vocal poise. Of course, everyone knows what poise is: a certain kind of control and assurance unaffected by distractions. Perfect vocal poise means tones so well controlled that the singer knows exactly what to do and when to do it, undisturbed by emotions or interferences.

Have before you always the idea of beauty. Hear mentally the tone as you wish it to sound before you produce it. Study different colors of tone, gay—sad—bright—soft. Have them at your command when you want them and as the songs demand them, but always keep them beautiful.

Now we come to our Ten Commandments:

**1.—THE VOLUME OF TONE** must be proportionate to the distance from the microphone. This is the one most applicable to radio. Never treat a microphone like a thing or a machine that stands before you. Think of it as an instrument to play upon, an instrument, exceedingly sensitive, that reproduces your every emotion, your very breath. I love a microphone like a violinist loves his violin, and I "play" it in the same manner.

**2.—VOCAL POISE** is a necessity in all good broadcasting! Tones must be full, round, sweet and perfectly controlled.

**3.—DICTION.** Sing as distinctly as you speak. No one wants to hear "mumbly-jumbly," thereby losing the meaning of the text. (With apologies to Gertrude Stein).

**4.—INTERPRETATION.** You must picture for yourself and your audience the thing you are singing about, projecting through the mike, soul-stirring emotions of your own personality, (depending on the selection).

**5.—SINCERITY.** Strive at all times to give a sincere performance, forgetting self in the art of singing. Never think of the commercial aspect, or singing for dollars. Think rather of doing a good job.

**6.—BE TEACHABLE.** Profit by constructive criticism, and never think yourself so good that you cannot do better. Perfection has not been realized yet on our earthly sphere. Who are you to be the exception? Do not be conceited! "Only the great are humble, and only the humble are great."

**7.—REALIZE THAT YOU ARE SINGING TO PEOPLE.** If you cannot do this, pretend you are doing so, or visualize someone to whom you would like to be singing.

**8.—REHEARSE YOUR SONGS THOROUGHLY.** There is a modern trend, especially with the influx of popular songs, to sing the numbers without sufficient study. This leads to "sloppy" performances.

**9.—Do not despise small beginnings.** "Big things from little grow." Accept the thing at hand and give it your best, rather than wait for an opportunity which may be remote. This will serve as a magnet to draw additional opportunities to you, and when the big moment comes you will be better prepared because of the experience.

**10.—THANK GOD FOR YOUR TALENT—AND GLORIFY HIM IN THE USE OF IT.**

After the Ten Commandments of Radio, it is only fitting and proper that I include ten success rules.

**1.—Never be conceited over success.** Be grateful.

**2.—Never be satisfied with the little successes.** Keep trying to improve.

**3.—Acquaint yourself thoroughly with your subject.** Seek knowledge. Don't guess.

**4.—Let your work be the center, but not the limit, of your activities.** General knowledge is useful in any effort.

**5.—Make good first in your home town and expand from that point.**

**6.—Never blame "conditions" for your failure.** Look to yourself.

**7.—Don't whine if breaks are tough.** Have courage enough to surmount them.

**8.—Don't knock your competitor.**

**9.—Be sincere.** Give the best that's in you.

**10.—Persevere!**

## SHORT WAVE TO LAUNCH FAIR

THOSE of you who stay up late at night eavesdropping on the world, have discovered that the range of entertainment is increasingly wider. Short wave broadcasting from abroad is no longer in the experimental stage, although the quality of entertainment still is far below that offered by American broadcasters on the conventional channels. Volume is better and, under favorable atmospheric conditions, there is no futile groping for important key words in any spoken thought.

Searchers for new ideas in short wave programs have in prospect the novelty broadcast to Chicago from the Antarctic 10,000 miles away.

Rear Admiral Richard E. Byrd, sitting in his lonely ice-bound hut in Little America, will on May 26, press a key to send radio impulses to Chicago to touch off a fireworks display and thus officially open the new World's Fair.

This broadcast will be heard between 10 p. m. and 1:30 a. m. EDT, and will be the last of the Saturday night programs over a CBS-WABC network. The program shifts to a Wednesday spot, starting May 30.

The Byrd short wave station, KFZ, has been heard regularly, broadcasting on frequencies between 18 and 50 meters, although communications between Little America and CBS usually can be tuned in at 24.30 and 31.75 meters. Tests are usually carried on between 7 p. m. and 11 p. m. on the day of the broadcasts in the conventional channels.

Signals from European stations are spanning the Atlantic with ease these days, and the chimes from Big Ben in London will be heard again soon from London. While Big Ben is being repaired, Big Tom is providing the theme.

Stations of the British Broadcasting Company are heard on several frequencies: GSD on 25.53 meters, from 1:15 a. m. to 3:15 a. m., and GSF and GSB, on

25.53 and 31.55 meters respectively, from 12 noon to 6:30 p. m. EDT.

German stations continue to broadcast nationalism with great volume, morning and night. DJB, 19.75 meters, is on the air from 7:45 to 10:45 a. m., and DJD and DJC, 25.51 and 49.83 meters, 9:00 to 11 p. m. All times are Eastern daylight saving.

Atmospheric conditions have forced the European station owners to jump from one wave length to another frequently. They find that their signals carry best at 25 meters during the early morning. In the afternoons and early evening, the best frequency is the one between 25 and 40 meters, while 40 meters is best for evening reception.

Australia, "way down under," is heard regularly through signals of VK3LR in Melbourne, a new station broadcasting daily, except Sunday, on 31.30 meters from 4:30 to 8:45 a. m. EDT. It is a new station. Other stations in Australia, heard here regularly, are VK2ME (Sydney, broadcasting on 31.28 meters from 2 to 4 a. m., 6 to 10 a. m. and 12:30 to 2:30 p. m.) VK3ME (Melbourne) is on the air Wednesdays and Saturdays on 31.55 meters from 6 to 8 a. m. EDT.

A condensation of the principal short wave relay stations of the world appears on page 34 of this issue.

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# Tizzie's No Lady



Latest photograph of William Herbert Comstock, proof that Tizzie is far from being what most people think "she" is

**D**YE ken Tizzie Lish, the domestic science "expert" whose falsetto voice squeaks impossible recipes from a Western station over an NBC network?

She's a scream, is our Tizzie, but there's a scandal about her—so draw up your chairs, and we'll dish the dirt. She's no lady! Wherever Tizzie goes—mark the words!—WHEREVER Tizzie goes, a man goes with her: Yes ma'am—a MAN! In fact Tizzie IS a man—a clever ex-vaudevillian named William Herbert Comstock—a fact which here is being brought to the attention of most listeners for the first time.

That old crack "born a man and died a tenor" never can be applied to Comstock. For he, a baritone, became a falsetto, all for the love of Tizzie. "She" was born in a moment of boredom, when Comstock—then writer and producer of Los Angeles' KFAC's Penthouse Troubadours—happened to be listening to the broadcast of a domestic science expert. Comstock had his revenge. Next time he went on the air, his program was just ahead of the domestic scientist. The temptation was too great; he pulled the old vaudeville trick of "stealing the thunder" of the next act. The horrified lady waiting to go on the air had to sit and hear her own hints burlesqued.

"So help me," Comstock confessed to a RADIO GUIDE interviewer—and he still laughs as he tells it!—"I didn't know but that I might be fired for it. But I was powerless to resist. I conceived 'Tizzie' so vividly—I saw her so cleverly as the perfect caricature of the per-

fect lady food-faddy fuss-budget—that her will was stronger than mine! She came to life in spite of me!"

Tizzie's whole getup is so excruciatingly funny that in an early broadcast Comstock himself broke down and laughed so hard he could scarcely finish the program. He says he pictured the situation too clearly—Tizzie with her white fur neckpiece, standing there before the mike; her rolled socks; long boney hands clutching her book of cockeyed recipes.

Well, Comstock didn't get fired. Don Forker, official of a broadcasting oil company, was out driving; he heard Tizzie's debut over the radio while in his car. Forker laughed till he almost drove into the ditch. Who could blame him? "Hello, folksies!" came that ingratiating whinny. And then came a perfect take-off of the



Tizzie as "she" appears before studio audiences. Note the attention that Mr. Comstock gives to details of make-up

affectations and mannerisms of a certain type of domestic science advisor—all the mealy-mouthed "refinement" of the little finger raised above the tea-cup, beautifully burlesqued. And at the end of each incredible recipe the bleating voice would crow—"Isn't that

ducky?" It was so ducky that Don Forker promptly hired Comstock to bring his "girl friend" over to the oil company's broadcast. The result was a triumph for Tizzie. To her lord and master she has brought as a dowry, not unemployment, but an enthusiastic following across half the country.

Now, Comstock is on the Demi-Tasse Revue, a Monday night half-hour NBC release on a hook-up of stations embracing the Pacific Coast, Rocky Mountain states and territory as far East as Omaha. Famous bands appear with the program for short contracts. Included have been such headliners as Phil Harris, Guy Lombardo, Duke Ellington, Ted Fio-rino and—at present—Gus Arnheim.

But to most of her listeners she's still the same sweet, simple food-spoiler. In fact, many of them actually believe she is a woman! Comstock is always receiving gifts—such as women's hosiery, gloves, perfume and dainties and frillies of various sorts. Some admirers have the wit to burlesque their gifts to fit the program. For example, a fire company in a town where Comstock was making personal appearances, sent Tizzie a ponderous bouquet of vegetables wired to the trunk of a tree. It was presented on the stage! Other fanciful presentations have included a pair of hand-carved wooden earrings, and a live rabbit.

When broadcasting, he likes a studio audience. This is to be expected, in an ex-vaudeville star, who naturally likes to know whether the gags are clicking. Comstock lays his humor "on a platter"—makes it obvious as possible, so that everyone can "get" his gags. He doesn't believe in subtlety over the air. Incidentally, his skillful use of studio audiences sheds an interesting sidelight on the ever-waging controversy over whether there should be such things. When a gag falls flat, Tizzie clowns with her neckpiece. The studio audience laughs, and the audience on the air thinks the ha-has are for the gag!

Certainly, Comstock has seen enough of life during his 44 years. Born in Oswego, New York, he went to college, studied voice and started a career as a singer. He played trap-drums in Keith vaudeville houses, then became a song-plugger in New York. He managed vaudeville houses, served in the World War with the 321st Field Artillery, and spent four years after the armistice, building up his health at Soldier Camp at Saranac Lake.

Later Comstock produced a show with William Morris, Jr., son of the famous booking agent. He writes poetry, and occasionally, songs. He is unmarried.

## MEET GRETCHEN

**A** PAIR of lovely twins, Harriet and Gretchen Davidson, went to Provincetown, Mass., to spend the summer months. Had they chosen Bar Harbor, Montauk or Newport that year, a different photograph might have been on the cover of RADIO GUIDE this week.

Gretchen is the girl on the cover. She is also the featured feminine lead in T. S. Strubling's dramatic program, "Conflict," which is heard Tuesdays at 10:30 p. m. EDT. From this point on, this story is singular because it's plural—Gretchen and Harriet are as alike, career and all, as are Mike and Ike.

While at Provincetown the twins attended a performance presented by the Provincetown Players. Said Harriet: "Let's be actresses!" Said Gretchen: "Let's." They began as usherettes and bit-players.

One night Lee Shubert of the theatrical Shuberts was scouting a show. He saw the twins. Interested, he began talking with them, but they didn't know with whom they were conversing. That is, they didn't know until another usher came up.

"You're wanted on the telephone, Mr. Shubert," said the third usher.

Said Harriet: "That's one of the Shuberts!" Said Gretchen: "I believe you're right."

When Mr. Shubert returned, the girls were waiting for him.

"Why don't you use us in a show, Mr. Shubert?" they chorused.

"Come and see me when you're in New York," he answered.

They did. In the office, Mr. Shubert asked questions. "Can you dance?" And they replied, "No." "Can you sing?" he continued. "No-oh," they admitted.

"Okay, I'll give you a job," was his surprising answer. He sent them to a director who taught them to dance and placed them in the chorus of the revival of "Blossom Time." Then they went into "Showboat."

Along about that time, Stephen Fox, CBS actor who has known them since they were knee-high, taught them microphone technique and radio presence. Then they were given auditions, and now, they are a part of Columbia's permanent dramatic staff, appearing in the presentations of the Dramatic Guild, "Freddie Rich Presents," and other programs.

## WATCH NEXT WEEK'S ISSUE OF RADIO GUIDE

Which Will Present Another Complete Story in the Great Series "Calling All Cars," a Spectacular Tragedy

## "MANHATTAN'S MADMAN"

In the Same Issue Will Appear a New Phase of the Intensely Interesting Narrative, "Great Loves of Radio Stars,"

## "PHIL BAKER'S DOUBLE ROMANCE"

Also There Will Be a Timely Article by the Trainer of the Picturesque Gladiator, Challenger for the World's Heavyweight Championship

## "HOW WE USE THE RADIO IN TRAINING MAX BAER"

Beside Many Other Striking Features and Exclusive Photographs of the Stars of the Air



# When the Fleet Salutes the President

WHEN the fighting units of the United States Navy pass in review before President Franklin D. Roosevelt on May 31, no less than fifteen microphone locations will be used to flash a description to the nation through WABC and the Columbia Broadcasting System and WEAL-WJZ and National Broadcasting Company.

From land, sea, and air trained observers and announcers will describe the first Presidential review of the United States Battle Fleet in New York Harbor in twenty years. Four microphone positions, controlled by the two networks, will be placed on board the U. S. S. *Indianapolis*, on which President Roosevelt, as Commander-in-Chief of the Navy, and his staff will review the flotilla.

Broadcasting will begin at 11:45 a. m. and will terminate approximately at 3 p. m. EDT.

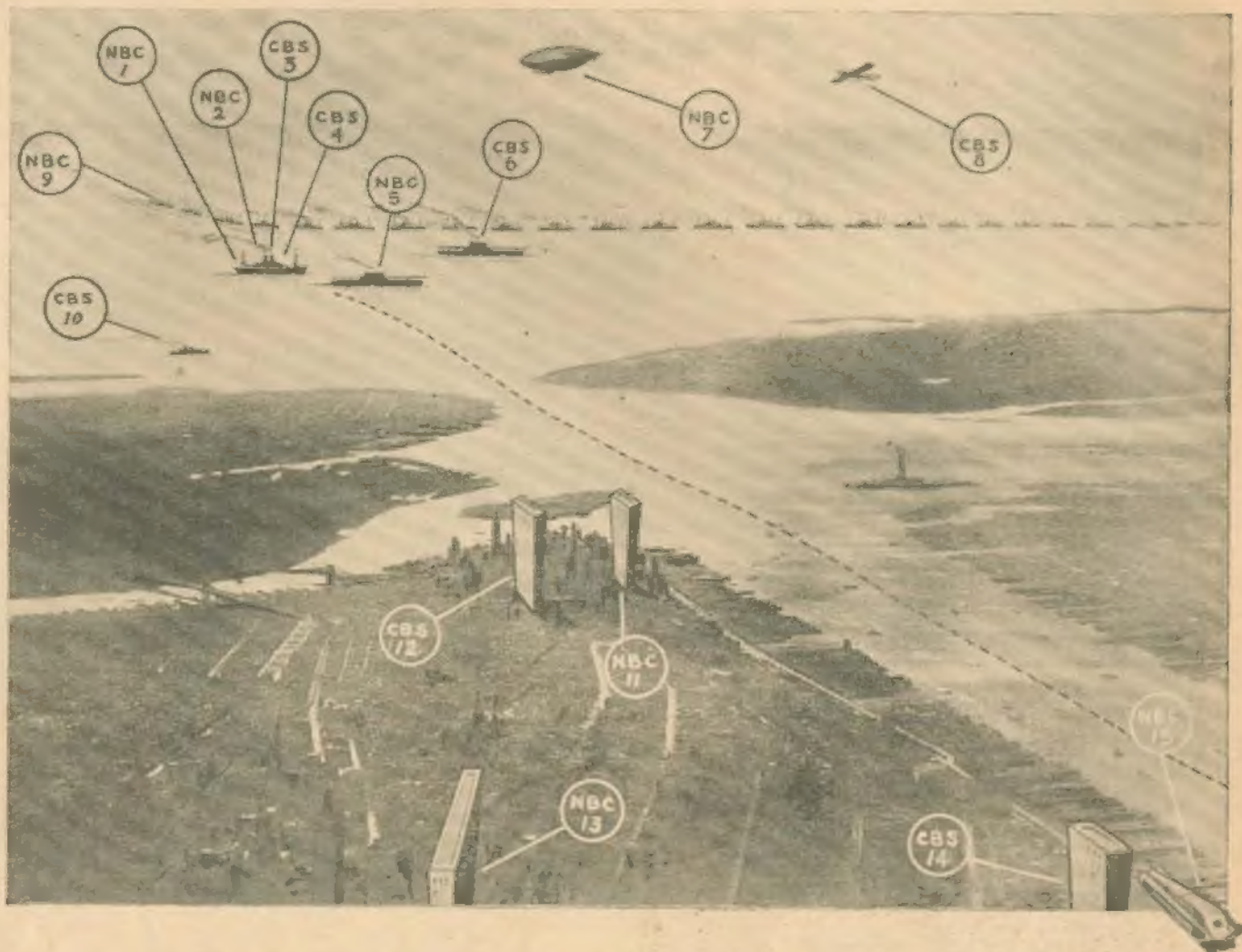
Both networks, cooperating with the Navy department, have worked out microphone positions to give a complete and graphic description of the colorful pageant, from the time that the first battleship comes into sight off Ambrose Light until the fleet drops anchor in the Hudson River above 90th Street.

The Columbia Broadcasting System plans to present the entire broadcast in nine phases, opening with an introduction at 11:30 a. m., just as the flagship comes into sight.

Shortly before noon, operations will be switched to the U. S. S. *Indianapolis*, off Ambrose Light, where Robert Trout will describe the arrival of the fleet, led by its flagship, the U. S. S. *Pennsylvania*. The third phase will be an account of the complicated involution of the ships as they realign after saluting the President, preparatory to entering Ambrose Channel, the narrow mouth to New York harbor. These maneuvers will be reported from aboard the *Lexington*.

Phase four will be concerned with a general description of the fleet from the air. The broadcast then will be referred back to the *Lexington* for an account of the take-off of aircraft in a review over the fleet as it cruises up the Hudson.

Subsequent phases will include descriptions of plane maneuvers and the alighting of aircraft at their floating moorings, an account of the fleet's arrival at the Battery, the foot of Manhattan Island; and a verbal impression of New York's skyline as the ships reach their berth in the Hudson, off Riverside Drive.



Photograph of Manhattan Island and surroundings, showing the lower bay and, in diagram, the positions of various broadcasting points, as follows: (1) NBC—U. S. S. *Indianapolis*, President Roosevelt's Reviewing Ship; (2) NBC—On the Bridge, Reserved for the President's Use; (3) CBS—Duplication of NBC Positions One and Two; (5) NBC—U. S. S. *Saratoga*, Aircraft Carrier Flagship; (6) CBS—U. S. S. *Lexington*, Airplane Carrier; (7) NBC—Semi-rigid Blimp; (8) CBS—Airplane; (9) NBC—U. S. S. *California*, Flagship of the Fleet; (10) CBS—Coast Guard Cutter Patrol Boat; (11) NBC—Whitehall Building; (12) CBS—L. T. and T. Building; (13) NBC—R. C. A. Building; (14) CBS—Apartment Buildings on Riverside Drive; (15) NBC—Mobile Transmitter

The final portion of the broadcast will follow the route of the preview, contrasting the scene before and after the men-of-war arrive at their final moorings.

The National Broadcasting Company

will bring to a climax their operations with the fleet for the past three weeks. Since the maneuvers in Guantanamo Bay on May 23, William Lundell and George Hicks have been with the fleet on its trip north. Lundell will be heard from the U. S. S. *California*, flagship of the battle forces, and Hicks will describe the activities aboard the U. S. S. *Saratoga*, flagship of the aircraft carriers.

James Wallington and Carlton Smith will be aboard the U. S. S. *Indianapolis* with President Roosevelt's party. Carlton Smith, who has been assigned to the President for all his broadcasts, will stand by and turn the microphone over to the Commander-in-Chief if he cares to use it.

The routine of the review calls for the President's ship to take up its position at a point five miles south of Ambrose Channel Light ship. The flagship U. S. S. *California* will lead more than 100 ships of the line past the "Reviewing Stand." The entire flotilla will make a right turn and stand out at sea until the last ship has passed in review. They will then reverse their order and, led by the U. S. S. *Indianapolis*, will steam into New York harbor and drop anchor in the Hudson.

As the ships move into the lower bay and through the narrows, their progress will be reported intermittently from the various microphone stations, including four microphones aboard the President's ship (two NBC and two CBS), one NBC microphone aboard the U. S. S. *Saratoga*, flagship of the aircraft fleet, one CBS mike aboard the U. S. S. *Lexington*, also an airplane carrier; one NBC microphone in a blimp, one CBS mike in an airplane, one NBC microphone on the bridge of the U. S. S. *California*, flagship of the fleet; and one CBS microphone on a fast

Coast Guard cutter, which will patrol the entire course.

On land the National Broadcasting Company has taken up a station on top of the Whitehall Building, from which Ford Bond will be heard. Columbia's Battery location will be in the International Telephone and Telegraph building. Charles O'Connor for NBC will describe part of the procession up the Hudson from the RCA building in Rockefeller Center. Columbia's counterpart of this will be an apartment house gallery overlooking Riverside Drive. NBC's Mobile transmitter, with Ben Grauer in the turret, will cruise along Riverside Drive and describe the final stages of the review as the fleet drops anchor.

With the exception of the land line connections from the buildings, all of the radio reporting will be done via short wave transmitters on the ships and airplanes.

An elaborate program of entertainment for officers and men of the fleet has been planned by the city during the visit to New York. Many of these will be broadcast over both the Columbia Broadcasting System and the National Broadcast Company chains.

The reception by Mayor La Guardia at City Hall of the Commander-in-Chief and flag officers of the fleet, will be broadcast Friday, June 1, beginning at 12 noon EDT.

The Advertising Club luncheon will follow at approximately 1:30 p. m.

The formal dinner tendered by the Mayor and the naval committee to the Commander-in-Chief and officers of the fleet, to be given at the Biltmore Hotel, will be picked up about 9 p. m. EDT, by both chains.

## BEGONE, "COPY CATS!"

By Fred Waring

RADIO entertainment is either original or copied. There is no middle ground, if the whole of the industry is viewed through a glass that defines both professional and commercial value.

In the upper brackets, individuals and groups enjoy popularity for the simple reason that they have brought something new and entertaining to the air. Bringing up a straggling vanguard are the second-guessers who specialize in something "just as good as" or "just like it." These are the radio burglars, against whom the creator has no protection, either legally or by Commission ruling.

Originality's sole defence against the copyist rests in public opinion and support, published credits of trained observers and the facts that the copyist's efforts bear the unmistakable odor of the rubber stamp. The contrast between these two types of entertainment is that of a clean shirt and a dirty shirt.

However, I shall confine my observations to my own organization. Waring's Pennsylvanians had become an established box-office attraction throughout the country before radio came into general use. Even then our style was copied—crudely

by many; brazenly by others; discreetly by some. But the limited field for public exhibition provided scant picking for the pirates.

Our mode of dress was copied. Precision drills were interpolated into routines without rhyme or reason. Lighting effects were stolen wholly or in part, according to the whim and imitative ability of the producer.

The filchers, however, failed to last—before the advent of radio. One tour around the circuits generally eliminated the offenders from future booking. The theater public cannot be tricked continually. The brand of "burglar" burns deeply, sometimes even reaching into the conscience.

Meanwhile, the copy cats came and went. We continued our original style of presentation, enjoying, as I said before, marked success. Radio loomed large on the horizon, and the scientists of the new art declared we were not good radio timber. They argued that ensemble singing could not be properly balanced for broadcasting. Our suggestions for novelty songs drew negative answers. We were, according to experts, a great stage attraction with no radio value.

Eventually there appeared a sponsor (Continued on Page 34)



# Screen Stars Air-Bound

MANY radio listeners pronounce *Jack Benny* the most consistently funny man on the airwaves. But the manner in which he developed the peculiar style of delivery which convulses listeners on Friday nights, is not generally known.

*Jack*, when he was known only as a star of the stage, fit a label frequently applied in show business, a "fast man." That is, he delivered his lines and gags rapidly. His patter moved at a quick pace.

Then came a long series of auditions for the radio. One sponsor after another listened to him, and politely let the matter drop. *Jack* only persisted because his agent had boundless faith in his ultimate success.

One day came another call for an audition, this time for the N. W. Ayer advertising agency. *Jack* didn't want to be bothered with it, but he couldn't very well get out of it. So he auditioned. But when he said his lines, he said them with that careless drawl you hear him use now on the air. His attitude was a sort of "oh, what's the use of all this?" and into his voice crept, unconsciously, that same note.

Listening, the sponsors caught the novel effect. Here at last was something NEW in radio, and something new is something that radio always needs. *Benny* was the most surprised comedian in New York when, emerging from the audition studio, he found the listening sponsors and others of his audition audience trying to stop laughing long enough to tell him he was sensational.

COLUMBIA has a new baritone find, now scheduled for two weekly airings. He's *Jerry Cooper*, who got his radio start on WDSU, the net's New Orleans outlet. He is heard each Tuesday and Thursday at 4:30 p. m. EDT . . . On this

## ALONG THE AIRIALTO By Martin Lewis

Sunday's Oil Show, *Irving Berlin* will present his most popular songs of the last 25 years . . . Dopesters were greatly upset in figuring that *Bobo Ruth's* Baseball Club, on the air for Quaker Puffed Rice and

Puffed Wheat, was 100 per cent for boys. The winner of the weekly contest was *Virginia Cox*, 13, of 419 South Lawn Ave., Kansas City. She and her mother chose to spend a week as *Bobo Ruth's* guest in Chicago this summer . . . Although he was disqualified, *Ted Husing* (the horse) won his first race handily at the Jamaica track a couple of weeks ago. So when he ran again last week, fellow workers of *Ted Husing* (the announcer) at CBS, placed many wagers on him (the horse). But he didn't finish in the money. And am I glad I didn't take *Ted's* advice and bet my hard-earned dough on the nag! . . . *Ted Husing*, the horse, is owned by J. H. Loucheim, a director of CBS, which employs *Ted Husing*, the announcer. Another Loucheim nag, prominent a couple of seasons ago, was *Microphone*.

**Guy Lombardo's music is set to replace Vincent Lopez, Ed Sullivan and guest stars on NBC, in early July, marking a break away from CBS for Lombardo.**

JACQUES RENARD, the portly orchestra leader, lost 75 pounds in a recent reduction campaign. Nobody noticed his loss, however, so now he's trying to lose more . . . *Helen Jepson*, who starred on the Beauty Box Theater show recently, has stepped into the *Paul Whiteman* Thursday night show . . . *Johnny Marvin* is back on NBC mornings after a month's rest in Oklahoma and Los Angeles . . . *Florence (Mrs. Carmen) Lombardo* will open a swank dress shop in Manhattan in August, and a feature of the gala opening will be music by the Lombardo orchestra. And why not, Mrs. Lombardo, have your sisters-in-law for models? They're a comely crew indeed . . . Makers of Hines' Ambrosia will test an anonymous script and song solo act called "*Your Lover*," which brings love-making to the loudspeaker. If it clicks it will smack the network steadily.

## Mae West Comin' Up!

OH, DEAR ME, whaddy know—*Zaen Pitts* and *Edward Everett Horton* guest-star for the Hall of Fame show on June



Marion Claire, whose beauty is matched by her lovely voice

10. Sounds like we oughta get some laughs. This Sunday it will be *Wheeler & Woolsey*. On June 17 either *Wallace Beery* or *Paul Robeson* will face the microphone for this sponsor. *Claudette Colbert*, one of my favorite flicker stars, is scheduled for the 24th of the "marry" month of June and the following week, if negotiations are completed, you will hear NONE OTHER than MAE WEST.

(Continued on Page 33)



Sylvia Froos, whose photograph shows her to be untroubled by her multiple duties for radio and screen

# Lifting the Music Ear

## REVIEWING RADIO

By Martin J. Porter

THE pathos that attends efforts of senile actors to land jobs on the stage or in the movies, is one of the sorrowful phases of life in the show world. The has-beens' eternal hope that leads them to the doors of the booking offices is at once the sign of courage and tragedy. The actor's life, or the life of any artist, who once has been at the top of the profession, is seldom a thrifty one. All too often the deathless trouper spirit refuses to abandon the paths over which once youthful bodies carried it.

In the radio world, the most youthful realm of entertainment, there is a happy contrast. Age of an artist, anywhere short of actual disability, does not necessarily proscribe the artist's continued career. In fact, radio is rapidly becoming a placid Arcady for the old-timers of the concert and dramatic stage. As long as their art survives, there is always a place for them on the air.

A hasty survey of the airwaves reveals an astounding number of artists who are going strong, even though they are well past the half-century mark. Some of them, in fact, have outlived the traditional three score and ten.

I think it is a splendid commentary on radio showmanship, for instance, that it finds possible the continuance of the glory of such a personage as *Walter Damrosch* who, despite the fact that he is well past seventy, stands up still as an outstanding performer, creator and interpreter. Age seems only to have added charm to this artistic old gentleman.

Back on the airwaves came recently *Bob Sherwood*, former circus clown, commentator, actor and booklover. *Bob* now performs at WABC with all the vigor of an active youth, and few listeners can realize that this mellowed entertainer is much nearer eighty than seventy.

Few indeed could possibly suspect, when listening to the strong, steady baritone of *Emileo De Gorgoza*, on the NBC channels, that he is no youngster, but well beyond the half-hundred mark. There is, sometimes, a telltale quaver in the voice

of *George M. Cohan*, but somehow he manages to avoid conveying the fact that he is no longer a young man. It is the spirit of showmanship which possibly has endowed him with a seemingly eternal youth. The same spirit affords charm and a mellow sweetness to the songs of *Ernesting Shumann-Heink*. There is youth, too, in the voice of *Delmar Poppen*, who though past sixty-five, manages to caper like a juvenile in his role of Sunny Jim.

*Charles Winninger*, the skipper of "Showboat" is another veteran seemingly endowed with lasting vigor and vim. *Charlie*, so far as I can learn, is several years on the wrong side of fifty, but a jollier and more active showman you won't find in a day's quest on Broadway. And there's *Bill Adams*, no younger than *Winninger*, who brings the art of impersonation and virile histrionics to the airwaves, after a long and successful theatrical career.

## Women, Too, Defeat Age

*Maude Adams* briefly, but efficiently, brought back the bloom of youth on her all-too-fleeting radio junket. She drew a figure of compensation in that short while that ordinarily an artist of her age could not possibly earn outside radio. And there's *Adelaide Fitgallen*, the Old Nancy of WOR's "Witch's Tales," who is actually well past seventy but as histrionically active as she was in her stage heyday—and a mighty success, also.

*Otis Shinner*, perhaps seventy-one years old, gave a distinguished account of himself recently at WABC, and probably will be awarded a contract for an entire series.

I think radio has the right idea in seeing to it that these magnificent personalities are given another lease on life in which to blossom once more. It is perhaps a blessing that television is so tardy in its emergence from around the corner. As long as its delay insures the longevity and activity of the many, many real (Continued on Page 34)



# Secrets of the Face Reveal YOUR CHARACTER

By "The Doctor"

The author of this series is recognized as an outstanding authority on character analysis as revealed in the human face. His service will be featured regularly in RADIO GUIDE. Read his analysis of Ruth Etting—and compare such of her facial characteristics as resemble your own, for a keener insight into your own character and capabilities.

SINCE Ruth Etting received her first ovation from the Ziegfeld Follies audience, psychologists, numerologists, phrenologists and astrologists have been trying to discover the reasons for her phenomenal success. They have been seeking also the reasons for her still more unusual ability to retain all of her modesty; to learn why she continues to make and design her own clothes, and always escape the devastating effects of that temperament which most other performers under similar circumstances would embrace so readily.

Many stories have been published about this girl who, though one of the wealthiest members of her sex in the entertainment field, yet lives in the greatest and most unaffected simplicity. Of course, some of her publicity stories have been contradictory on various points—which is true of any public figure about whom different reporters and press agents write. Each writer must form an opinion, and seldom are two opinions exactly alike.

At last we have the true story of this fair singer. High artistic skill is written between her brows. Mobility and a high sense of rhythm are in her full, rounded lower face, versatility in her wide head. Ruth Etting sings popular compositions with a sweet, natural voice; yet her songs of today display no all-consuming desire for "high things". She has no ambition to become a classicist. Miss Etting transmits to her singing a vivid reflection of her own soul.

Her face is harmonic. She likes to see things done thoroughly and moving smoothly. That high artistic skill includes an unusual ability to blend form, colors and attitudes tastefully. It is a creative artistic skill. Her face tells me that her hands are very capable and dexterous. But she is too impatient with results to become a good instrumentalist. This is evident in her cheeks and nose. The definite parenthesis of her mouth announces mental alertness and physical subtlety in movement. She is very graceful.

Miss Etting's love of power is high, but rather impersonal, which means that she is not much inclined to executive control of others. She believes in going her own way, and is quite capable of doing it without being unpleasantly aggressive. In her cheek we find high solitude. She would never force herself into a gathering to which she was not invited. She has no desire to do so, and is quite satisfied with a few intense friends. Nevertheless she isn't afraid of the crowd, by any means. Her independence is high, and great are her courage and stability. Miss Etting has almost enough hardihood

for an animal trainer, and she is very cautious when she has an advantage. Those high cheek-bones show her caution. The alertness to danger makes her a careful driver and pedestrian.

Suppose Ruth Etting hadn't found her place in the entertainment world. What could she have done? If she had cared to lead the life of a man, she could have been a good electrical or mechanical engineer. In the realm of feminine labor, she could have found success and happiness in romantic sculpture. She isn't physically large enough for the duties of a physical educator. The other necessary requirements for this profession are in her make-up, however.

Miss Etting's high aspirations are quite impersonal. She seeks expression rather than laudation. She is not conceited, and requires praise only from those near and dear to her, and those whom she admires personally.

Her sense of economic values is high without being either pecuniary or over-frugal. The faculty for economy is located at the side of the nose. With all of her economy, Ruth Etting is generous. She is much too vivid to depend upon others for happiness, yet only too willing to give without bothering to ascertain whether she will be repaid for a kindness. Her full upper lip is evidence of social and personal sincerity.

Her well-developed musical sense is found in the temple region. Almost spontaneous judgment is in the triangle of flesh at the base of the septum of the nose. These qualities, together with her fine sense of aesthetics, give Miss Etting a volatile refinement.

She has large quantities of what is commonly called "horse-sense", being keen rather than profound. Her eyes show vivacity and alertness.

This lady's sense of rest, ease and comfort is high, so that we know she prefers solid comfort to luxury; and that she recuperates easily. She will "dress up to



Ruth Etting, whom "the Doctor" analyzes as to character, ability and temperament. Study her face—note its interesting features as pointed out by "the Doctor's" analysis

the game", but never beyond it. Her refinement and artistic ability would never allow her to go too far. As nearly as any woman can, Ruth Etting fills the Shakespearean prescription in Polonius' advice: "be neat but not gaudy".

## THEME SONGS THAT "CLICK"

A THEME song without music? Can such a thing be possible? Songs without words have made musical history for years. But there is one theme song—George Olsen's widely-known train opus, "Goin' Home Blues"—which not only was originated without words, but almost without music, too! Its appeal lies principally in its sound effects.

It took radio to popularize this sound creation, which is so characteristic of radio. Yet the song was composed, or rather arranged, in the days when broadcasting was confined to dots and dashes. For this train song is the "Abe Lincoln" of all the melodies. It had its humble birth in the traps-box of a Portland, Oregon, nickel-show drummer. Now it is heard in every corner of the United States and Canada.

In its callow days, the Olsen organization, not yet near its ascendancy, travelled the country over, playing one and two-night stands for cakes and ale. It was wonderful experience for Olsen, the young conductor just out of the University of Michigan—and this incident proves how capable of profiting by it he was.

One night Olsen landed in Portland, ready to fulfill a Saturday and Sunday engagement. Having nothing to do, but being interested in all phases of the entertainment business, Olsen went to a nickelodeon—but his interest in the film quickly waned.

For the combination pianist and drummer, who furnished the incidental music of that era, was a genius. Inglorious this unknown Milton of the flickers might have been, but he was far from mute. He was making the most amazing noises Olsen had ever heard; and most of them were provided by a multitude of strange traps, enclosed in an erstwhile packing-case, and operated by compressed air! Among these was a set of stops from a trumpet which, detached from the instrument, gave out the staccato *chica-chica-chic* of a train.

The following night, thanks to the then existing Oregon blue laws, Olsen was forbidden to play for a dance; so it was up to him to earn his money by straight entertaining. He engaged a few local vaudeville acts, but prior to the night show he sat down with some of his musicians and worked out the skeleton of the song "Goin' Home Blues"—the song which was to be as closely connected with him, eventually, as ivy with college walls. If the unknown trap-drummer could make weird noises, so could Olsen!

He did not complete the number until he reached San Francisco a few weeks later. The words were not written until long afterward. Here is the chorus:

Pulse is beatin' hot, all because I've got, Goin' Home Blues.  
I've made up my mind, Soon I'll leave behind, Goin' Home Blues.

When I see a railroad track, Gee, what happy thoughts come back Of a cozy little shack!

Oh, what I'd give, to live it all over, Trains all pass me by. And that's why

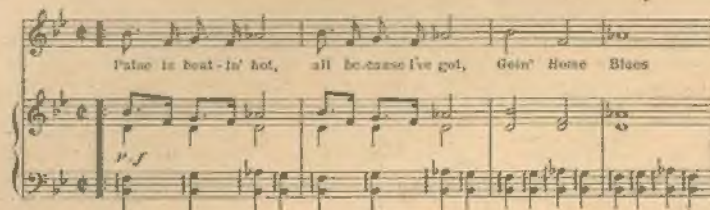
I cry, Goin' Home Blues. All the folks inside, Look so satisfied, 'tain't no use—When the *choo-choo* comes a-scootin' and I hear the whistle tootin' all the folks will hear me rootin'—Homeward bound.

I know they simply can't refuse, 'cause I've got to lose Goin' Home Blues—Blues.

Once this strangely-assorted kit of whistles finally reached the palpable stage, Olsen tried it as a signature, and noted that it registered.

Because of its extreme novelty character, however, he laid it aside.

Only when he became famous and the need for a theme number grew to be imperative, did he recall the train song. He dug into the files, dragged it out, embellished it through the fruits of his augmented experience as a bandleader, and made it the recurring alpha and omega of his repertoire.



## RIPTIDE LEADS

A SONG hit which has proven highly popular during recent weeks, but which has not been able to achieve the distinction of leading all the others, came into its own over the radio during the past week. Riptide not only was played more often than any other song over the networks, but also led the tabulation of the bandleaders' selections.

A Thousand Good Nights, last week's outstanding hit, was relegated to second place with the increased popularity of Riptide.

BANDLEADERS' PICK OF OUTSTANDING HITS		SONGS PLAYED MOST OFTEN ON NETWORKS	
Song	Points	Song	Times Played
Riptide	25	Riptide	29
Love Go Wrong	24	A Thousand Good Nights	27
A Thousand Good Nights	22	Love Go Wrong	24
Beat of My Heart	21	Little Man, Busy Day	23
Love Thy Neighbor	19	Beat of My Heart	23
Cocktails for Two	16	Cocktails for Two	21
Little Man, Busy Day	15	Love Thy Neighbor	20
I Ain't Lazy	13	True	20
True	12	I Ain't Lazy	19
Play To Me, Gypsy	10	Play To Me, Gypsy	19
Victor Arden: Play To Me, Gypsy; Easy Come, Easy Go; Cocktails for Two; Little Man, Busy Day; A Thousand Goodnights.			
Charles Barnett: Riptide; Love Thy Neighbor; True; She Reminds Me of You; I Ain't Lazy, I'm Just Dreaming.			
Reggie Childs: Unless Your Heart is Mine; Fair and Warmer; Carioca; Love Thy Neighbor.			
Jack Denny: Why Do I Dream Those Dreams; The House is Haunted; So Help Me; Love Thy Neighbor; I like the Likes (Continued on Page 32)			



# The Fascinating Romance of AL JOLSON and Ruby Keeler

First of the Gripping Series  
THE GREAT LOVES  
OF RADIO STARS

By Henry Bentinck

Here is the concluding chapter of the love story of Al Jolson, superstar of radio, stage and screen, the minstrel who had twice married and, twice disillusioned, had found supreme happiness in his third marriage. In the preceding issue was told how Jolson, after closing his first successful radio season, flew home to his Ruby, now a Hollywood star; of how she met him at a desert way-station.

And now the flash-back, to the melodramatic, bizarre Broadway adventure which brought them together—never before published.

THE plane made its California landing in Glendale. A uniformed chauffeur touched his visor and held open the door of an imported limousine as the Jolsons entered. He drove them to Town House, the swankiest apartment building in the Wilshire sector. There uniformed flunkies scraped and saluted, and from the elevator the Jolsons alighted on the roof and entered their penthouse apartment, furnished at an outlay of \$75,000, serving as just what the building is called, their town house. They would not go that evening to the rangy, country-place that Al had given Ruby, on Toluca Lake.

This was the Ruby Keeler who, with muddy street-shoes, had won an amateur dancing contest for a place in the night life spotlight of New York in its boot-legging, night clubbing heyday. This was the Ruby Jolson that the hardboiled if well wishing Broadwayites had said would never weather a May-October union with the temperamental, whimsical mammy-singer who had been lucky in everything but love!

The Jolsons sighed with contentment as they shut the door of their lofty love nest against the world. They would rest a bit now, with each other . . . this they would do at an expense of \$30,000 a week, for that amount was offered them jointly or separately for "personal appearances" while Ruby "laid off" between films and while Al luxuriated in the hiatus between his air and film engagements; \$30,000 a week—each week! And they thought it cheap enough! They hoped it would last all Summer!

Framed in a square of white metal, on the dresser in their bedroom, stood a photograph. It was of a slender young woman with big eyes and a piquant, baby face. The young woman wore a loose white satin blouse and tight black velvet shorts. The soles of her little shoes were thick, but not clumsy—the equipment of the tap-dancer. This was Ruby Keeler as she had looked that night in the El Fay Club on West 45th Street—owned by the notorious gangster, Larry Fay, and operated by the notorious hostess, "Texas" Guinan—when Al Jolson, wearied with work and sick of adulation without affection, had dropped in alone to drown in noise and to cloud in smoke the boredom that beset Broadway's favorite son.

He had allowed his second wife, Alma Osborne, to get a Paris divorce. He had announced that theirs was a "mutual mistake" and that they would remarry. But the announcement was pap for the pabulum. In his heart there was a loneliness that only an unhappy hero can attain—an idol alone in a crowd—a man whom

everybody loved, unloved and desolate among the sycophants and the good-timers.

The familiar music of Ruby Keeler's tap-dance—familiar to all Broadway and to thousands of Broadway visitors—struck up. It was about 3 o'clock. "Texas" hopped on to a chair and sat on the back, bracing her feet on the seat. In each hand she held a collection of clappers, those clattering racket-contraptions that she immortalized.

"Hey, suckers!" she shrieked. "Give this li'l girl a great big hand—Ru-u-by Kee-eeler—of the well-known Brooklyn Kee-eelers—give this li'l girl—" She spotted the world's most famous entertainer, sitting against the back wall, talking with Val, her famous head-waiter. "Hello, sucker! Hey, there, Al—give this li'l girl a great big hand!"

With professional courtesy (to "Texas" rather than to the 95-pound child who was just tripping onto the little bald area left of the dance floor by successive encroachments of "ringside" tables) the man who drew the biggest "hand" on Broadway gave the li'l girl a great big hand. She didn't notice him particularly. "Texas" always saw that she had a great big "hand," and Ruby smiled out to her audience but rarely noticed individuals. Jolson gave her scarcely more concentrated attention than she gave him. He had seen her before; he had noted that she was a cute chick and slung a neat pair of feet. So—what?

He gave her a "hand," and it was just that. He used his hands. But "Texas" liked plenty of volume. "Hey, Al," she called, "use this." And she sailed a clapper at him. Jolson at the moment was looking elsewhere—nothing in particular, maybe. He didn't see the flying wooden missile come at him from the sturdy and practised hand of the world's ace hostess. Those instruments, when thrown edgewise with some force, attain high speed. This one struck him on the forehead.

There was an instant of consternation. Ruby kept on as though nothing had happened, in the tradition of the trouper. But even "Texas" paled and ran over. The blood was streaming down the face of the Winter Garden star. He smiled and said it was nothing—such things could happen—

But "Texas" hurried him downstairs.

That room, below the El Fay Club, was famous only to insiders. It had a tiny bar but it was not open to the public. Only a few favored ones ever were admitted. It was the "greenroom" where the young beauties of the Guinan "gang" rested between performances, where they welcomed their intimate pals. Here met a few millionaires, reporters. Big Shots and gilded spenders.

They were giving Jolson first aid when Ruby, who had finished her turn, came down to see how the beloved guest was faring. She was sorry—so sorry—as through it had been her fault. Jolson laughed it off—only a scratch. But to the tender-hearted child a scratch on the face of a Jolson was a major matter. She insisted upon helping. Her soft young hands tenderly swabbed the cut. Her soft young hands—warm, soft young hands—

It seemed to Al Jolson that he had never felt the touch of such tender, warm, soft hands . . .

The operation was over. The youngster blushed and said she guessed she'd go. Jolson asked, "Must you?" She stammered that it wasn't necessary—but she guessed—

Jolson asked her to sit with him and have a drink. She sat and she had orange-juice.



Al Jolson and his wife, Ruby, from a photograph taken at the premiere of a Hollywood picture. Note their happiness, their clinging eagerness to pose, their joint pleasure in anticipation of the picture they are about to view

Probably Jolson did not realize then what was happening to him. But that was when he fell in love. That was the birth of the love which Broadway that loved them both couldn't believe could bloom into anything happy . . . That was the love, though, that the jitney-man saw demonstrated six years later in the cactus-fringed, sun-roasted Barstow Airport.

It is a love perfect except for one disappointment. They had both hoped for children.

Jolson, the supreme sentimentalist, always had been obsessed with an ambition for fatherhood. That neither of his first two wives bore him progeny was a predominant factor in the failure of those marriages. He had been about to adopt a baby with his second wife, but the project was abandoned when he and Alma concluded that it would take more than an adopted child to hold them together. But Jolson's craving lived on. Anyone who heard him sing and act "Sonny Boy" must have understood.

In the first announcement of his love for Ruby, he had told the world, "I hope to have a sonny boy of my own—Ruby has agreed to marry me."

A few months after the marriage, there were rumors of a "blessed event," but these faded out.

Jolson has discussed this phase of his life with friends. He and Ruby have worked hard and been separated often because of their professional obligations. But he says that when Ruby's current contract is up, they will move to his Eastern home in Scarsdale, N. Y., and hope to have a family.

"We both want kids around the house," he said, somewhat wistfully. "If we don't have any of our own, we'll adopt one. Ruby is as anxious about this as I am. If we adopt a child it will be a boy, about one year old."

The Scarsdale home, a lavish bungalow, was refurnished shortly after the marriage. And the nursery is completely equipped, awaiting only an occupant.

It would not surprise those who know Jolson best, despite his passionate love (Continued on Page 39)

## Help Radio Guide to Serve You

RADIO GUIDE can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

This, then, is YOUR magazine. It is made for you and by you. The pride RADIO GUIDE finds in its fast growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publisher with indications of your wishes. Only with your help can the success of RADIO GUIDE be expanded and its service to you thus increased.

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.



# ON THE ROAD TO HEALTH

By Dr. S. W. Wynne

Dr. Shirley W. Wynne's five years as Commissioner of Health of the City of New York, as well as his wide medical practice, qualify him as an outstanding leader among those who give advice on matters of health. Doctor Wynne will contribute an article to RADIO GUIDE every week. In this issue he discusses the relationship of the teeth to general health.

What we're seeing is that the data produced by the sensors is being used to make decisions about the environment. They're not just sitting there, waiting for someone to look at them. They're being used to make decisions about the environment. They're being used to make decisions about the environment. They're being used to make decisions about the environment.



Doctor Stanley W. Wynter, former  
Commissioner of Health, New York  
City, from a recent photograph.

Today, there is no doubt that the most added to the diet are not just the sugar, fat and flour of sweets but the salt and fat of the foods that contain these important elements which are vital to healthy teeth and, hence, to general good health.

## AN HOUR AHEAD

The function to which this department is devoted, is service. Listeners, radio executives and sponsors may read here important items of coming events—may keep informed about programs in the making. ANY hour ahead.

CONGRESS House Party assumes a Monday night spot moving on Saturday on June 11. Frances Langford's "Downy" renewed takes a rest on that date. It was then the House Party broadcasts could see Paul Winster Warner executive who came all the way from the coast to get an evening and a card of the Southern songbird with a view to starting her as a novice. A new radio production is being complete radio shows for such agencies will get to operation with the arrival of a group from Washington. The production of agencies without radio departments who hitherto have been switching agents away from the airwaves. This will let the words of one hundred radio stars and a veritable accounts with budgets of over \$100,000 a year of the other. Brockton, Mass. with a three year contract provided for the past year, may have been at any rate or two weeks more to go. West and then returning to the expired contract matter how long the season may. A new radio manufacturer has been found a war by Wm. Osborne and Rube A. Lee in effort to get them to bring negotiation with a publicity and open a publicity campaign to the new one. George Gletsch new radio stars appearance with a new were for the benefit of a proposed commercial sponsor who was interested in having the guest appearance as an addition to his advertising. Grace Hays is set for a European tour after her present radio



Josephine Haynes, whose teeth are shown to bear the results of careful attention—and whose health correspondingly is benefited. Miss Haynes sings with the "Parade of Modes" program heard every Sunday at 9:30 p. m. EDT over a WABC Columbia network.

[illegible]

On the other hand, the phosphorus atoms do not do their work on the body of the atom, but on the only element that will make a proper rate between faces.

contract expires one's looking for new offers. Paul Rosenberg, director of the Lion Bus, will go to Washington to determine if a new contract may be copyrighted by submission of a request. When Harry S. Carter expires he will go to New York on a tour of the country seeking new talent.

[illegible]

Woods is preparing a new children's program with a sponsor ready to buy when it is pitched to his satisfaction. Dr. Bigelow, who counts his readers as writers, has written the mass for a row which he was proud to send to the *New York Times*. In Sports or Living get the mass, by the way, the other stuff.

Movie *Marriage Play*, Sunday's pretty new (a.c.) contractual row on a 15-min. CBS program or *Term of Days* rights extends slightly for the same sponsor to two 15-min. late periods weekly (c.m.). On the box, one (c.m.) at a time a 15-

...and I said, 'Bergman goes to Paris, and the Rock, and my Percy program.' I'm the former protégé of CBS. I've been told by Jesse Blum, are people, I should say, party for him at the White House. I tell you, I'm just a Paramount is, and with Morton Downey to come into the '63-64 Broadcast with Jessica Dragonetti and Joe Pecora. I'm Cord comes back to CBS when he finishes his movie.

two important elements. Vitamin D is found in egg yolk and cod liver oil, so eat!

The first of these is that the chemical industry has an important role to play in the development of chemical engineering in the area of the chemical process. The second is that the chemical industry has a role to play in the development of chemical engineering in the area of the chemical process. The third is that the chemical industry has a role to play in the development of chemical engineering in the area of the chemical process.

[illegible]

...to find ... fact is  
... and  
... not  
... right  
... above

It is important to be able to distinguish between the two types of change. The first type is a change in the *form* of the object, while the second type is a change in the *substance* of the object. For example, a change in the form of a piece of wood would be a change in its shape or size, while a change in its substance would be a change in its material or composition.

the  
to  
her  
and  
are

It has been a long time since I met William, who has been out of the country for nearly two years. I have heard that he is now in the States, and I am sure that he will be glad to see me. I am sure that he will be glad to see me. I am sure that he will be glad to see me.

the  $\alpha$  and  $\beta$  phases. We are grateful to the British Council for the award of a research fellowship to the first author.

Q. My children receive the tetanus injection  
the second time which they are due. Does this  
make them immune from the possibility of diphtheria?  
A. It takes from three to six weeks (see Page 34)

## IT ISN'T DONE

## But Why Not?

WHAT do you think about radio's taboos? Many songs, faces and expressions which are permitted on the stage are banned from our radio ether by the Censorship Board.

Should this be? Would you relax radio's restrictions on things we at present aren't doing over the air?

(Or ~~where~~ you add further restrictions and outlaw words of practices where you permit them)

Here is a letter from a man who believes that something which is done in radio, ought to be put into the "It Isn't Done" category. He wants to ban a certain type of popular song from the air—and expresses his viewpoint with cleverness and force:

Dear Father, I would like to see down right about  
new songs banned from radio. I especially particularly  
the classic pop songs like "I Wanna Dance  
(Good Night)

Anybody who can prefer saying "good night" a thousand times over and in the morning at that—is in unarticulated pain. And there is nothing especially romantic about picking up a companion, as this song has it, just at twilight. Neither party would know what the other one looked like.

This song will be entitled "Love Is a Blow-  
by."

Writers of such songs, whether they intend it or not, are doing the best to break down what's left of good old American conservatism. And the same critique applies to the song publishers and radio program directors. San Jose, California ROBT. A. LENOX

Every week Rap (to) publishes the best letter or two received by its readers, whether the writer is a friend or foe. If you have a strong opinion about something which interests the editor, if you believe that some practices should be changed, or if you wish to express your viewpoint in a brief letter, send it to: Editor, Rap (to), 551 Fifth Avenue, New York City.



V. E. Meadows, Director of Beauty Guild of the air, will write a weekly article for RADIO GUIDE. The Care of the Skin, as advocated by Mr. Meadows is presented herewith:

As you read up the beauty section of this issue, you will find many interesting facts about the skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

Before you start to do it, correct your posture. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

If the skin on your face is not nearly as good as that on the underneath part of your forearm, then the good makeup is not doing its job. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

Where cosmetics are not used, the skin on the face will be attractive. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

We then find that the skin on the face is not nearly as good as that on the underneath part of your forearm. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

For that reason, I should like to suggest a method of looking after the skin that will

# The OPEN DOOR TO BEAUTY

By V. E. Meadows



Irene Derry, celebrated star of the stage and screen, taking a treatment for the skin as prescribed by the Meadows method.

stay on for 24 or even 48 hours without your ever having to touch it with a powder puff, regardless of what the temperature may be. It can be done whether you go in swimming.

Such a procedure is simple and easy to do. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

There is no need to keep the skin on the face is not nearly as good as that on the underneath part of your forearm. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

Roughness on the face is caused by dry skin. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

mixed with the dirt that collects during the day into your pores. You think you are rubbing it off, but you are not. Some of it is in and what goes in is a sticky substance to stay.

On the other hand, the skin on the face is not nearly as good as that on the underneath part of your forearm. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

If you are worried about this problem, do it right with your skin. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

What is the explanation of this? It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

If I seem to place too much emphasis upon this matter, it is not through accident. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

What do you do with your face when it is soiled? It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

When in the privacy of your own home, the time comes for the serious business of taking up forswear a puff that has been used more than three or four times before. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

Next time you are out, the next morning of the time, order a new one. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

## THE DISH I LIKE BEST

By Jackie Heller

SCRAMBLED eggs and coconut cake are my favorite dish. Or should I say 'favorite dishes'? I don't know because I like to eat the egg first, then the cake. And, best sort of way to eat them together is suddenly, but I always cook of them together.

I've always been crazy about coconut cake ever since I saw newspapers on the streets of Pittsburgh. To me, a slice two or three times a day is a good thing. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

As for scrambled eggs, I don't remember when I first had them, but I just love 'em. I eat them every day. It is the most important thing you can do. It is necessary to have a good posture to have a good skin. The skin is the largest organ of the body and the treatment of it is of the utmost importance.

## WAVE MARKS

**Hookup.** Hilda W. ... at 100. M. ... garters. ... YES ... and Herbert ... World. The ... set ...

**Meter.** ... Anne ... was ... M. ... Hilda ... was ... M. ...

**Meter.** ... A. L. ... was born ... 1883 ... in ...

**Meter.** ... Hugo ... this ... the ... M. ...

**Meter.** ... Ray ... was born ... 1900 ... in ...

**Meter.** ... Nat ... became ... 20 ...

**Meter.** ... Walter ... was ... 1900 ... in ...

**Meter.** ... Van ... was ... 1900 ... in ...

**Meter.** ... two ... was ... 1900 ... in ...

**Meter.** ... CBS ... was ... 1900 ... in ...

**Meter.** ... Vera ... was ... 1900 ... in ...

**Meter.** ... the ... was ... 1900 ... in ...

**Coming Up.** ... was ... 1900 ... in ...

**Coming Up.** ... was ... 1900 ... in ...

**Sustaining.** ... was ... 1900 ... in ...





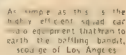




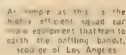


By George Lait

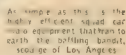
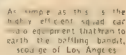
For the past few years, the number of couples who have been visiting the beach has been increasing. It is not only the young couples who are coming, but also the older couples. The beach is a great place to relax and enjoy the sun and sand. It is also a great place to see the seals and the birds. The beach is a beautiful place and it is a great place to spend a day. The beach is a great place to go with your family and friends. It is a great place to have a picnic and to play in the sand. The beach is a great place to go and it is a great place to stay.



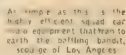
ment. I've sent out descriptions of this beautiful park, but Las Vegas is full of landmarks you can't miss: no brown suits, who ride around with sunglasses and more blondes than not enough—a 60-second drive to receive a device which we haven't used since the H-bomb charge.



that they would also need to be able to communicate with the outside world. In addition, the young could not be distributed as far from the parents as they themselves, a great advantage for the young out of

[illegible]

At the end of the 19th century, the Mughal Empire was in decline. The British had taken over the Indian subcontinent, and the Mughal rulers were reduced to figureheads. The British had a policy of "divide and rule," which meant they encouraged the different religious and ethnic groups in India to fight against each other. This led to a lot of violence and conflict, and the Mughal Empire eventually collapsed in 1858.

[illegible]







# Radio Guide

## STAR POLL ENDS JUNE 1

### VOTE! DON'T DELAY!



George Burns and Grace Allen choose portions of a new wardrobe suitable in their opinion. ~~the winning team~~ they receive as they think they will the reward for winning the Star of Stars popularity vote among the teams.

BEFORE the close of the Star of Stars poll, the winning team will be selected. The poll will close on June 1, and the winning team will be announced on June 2.

The poll is a contest of popularity among the teams. The winning team will receive a reward. The poll is a contest of popularity among the teams. The winning team will receive a reward.

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STANDING AMONG THE STARS:			
Joe Penner	77,220	Donald Novis	792
Ring Crosby	59,570	Phillips Lord	783
Eddie Cantor	29,001	James Melton	739
Jack Benny	27,136	Smith Ballew	729
Rudy Vallee	15,231	Connie Boswell	713
Lanny Ross	8,921	Albert Spalding	690
Frank Parker	8,151	Cheerio	637
Gertrude Niesen	7,466	Irma Glen	680
Ben Bernie	6,974	Little Jack Little	679
Jimmy Fidler	4,601	Irene Wicker	625
Will Rogers	3,874	Irene Beasley	610
Roy Shelly	3,541	Floyd Gibbons	609
Vera Van	3,501	Kate Smith	606
Jessica Dragonette	3,020	Myrt of Myrt and	
Phil Baker	2,581	Marge	604
John I. Fogarty	2,471	Edgar Guest	587
Bradley Kincaid	2,451	Mary Small	576
Annette Hanshaw	2,291	Mary Darling	571
Al Johnson	2,281	Fred Hufsmith	561
Edwin C. Hill	2,147	Phil Harris	552
Gene Arnold	2,049	Grace Allen	543
Ed Wynn	2,016	Marge of Myrt and	
Jack Arnold	1,851	Marge	498
Don Ameche	1,821	Milton J. Cross	494
Ethel Shutta	1,751	Frank Munn	490
Fred Allen	1,651	Nino Martini	461
Tom Wons	1,531	Happy Jack Turner	451
Wayne King	1,499	Richard Crooks	416
Ralph Kirby	1,471	Harry Steele	422
Alexander Wool-		Becky Carter	402
cott	1,441	Skippy Ennis	376
Lulu Belle	1,341	Arthur Bostan	365
Jack Pearl	1,211	John McCormack	351
Guy Lombardo	1,208	Walter Winchell	357
Pat Kennedy	1,205	Jack Benny	346
Russ Columbo	1,201	Ed MacHugh	346
Lowell Thomas	1,161	Van Rice	341
Tito Guizar	1,115	Baby Rose Marie	342
Morton Downey	1,011	Jerry Baker	321
Father Coughlin	1,085	Buddy Rogers	315
Conrad Thibault	1,081	Jane Meredith	312
Voice of Experience	1,051	Raymond Knight	305
Jackie Heller	1,041	Walter O'Keefe	302
Richard Maxwell	1,027	Eddie Albert	297
Ruth Etting	1,011	Michael Rafetto	291
Nancy Kelly	919	Isam Jones	251
Alie Joy	918	Red Davis	251
Uncle Ezra	850	Alvin Joslyn	247
Lawrence Tibbett	848	Phil Cook	245
Elsie Hitz	818	Pat Hanagan	243

STANDING AMONG THE PROGRAMS:			
Eleisemann	63,185	Today's Children	3,073
Chase & Sanborn	35,832	Law Crime Clues	2,976
Show Boat	35,168	Times Service	2,596
Chevrolet	26,551	March of Time	2,330
Spartan	2,111	First Nighter	2,177
Old Gold	8,743	Dangerous Paradise	2,332
Hubst Blue Ribbon	8,721	Carefree Carnival	2,121
One Man's Family	8,207	Kaltenmeyer's Kimmigarten	2,050
White Owl	8,019	Metropolitan Opera	1,831
Woodbury	8,038	Kraft	1,745
Smiley Minstrels	7,135	Death Valley Days	1,629
Bakers' Broadcast	7,083	General Tire	1,605
Armour	5,908	American Album of Familiar Music	1,537
Ford	5,540	Hour of Smiles	1,531
Hollywood on the Air	4,602	Breakfast Club	1,513
Myrt and Marge	4,426	Amos and Andy	1,462
WLS Burn Dance	4,407	Big Show	1,434
Camel Caravan	4,018	Texaco	1,127
Lady Esther	3,965	Swift Revue	1,307
Seth Parker	3,342		

Betty and Bob	1,133	Byrd Expedition	486
Nestle	1,081	Pontiac	456
Wheatenaville	1,080	Musical Memories	457
Roses and Drums	1,006	Carnation Contented	452
Melody Moments	881	Junis Facial Cream	435
Cutex	859	Ear V Days	433
Buck Rogers	855	Father Coughlin	420
Aragon-Trianon	846	Goldbergs	426
Deafoamers	830	Crazy Crystals	417
N.Y. Philharmonic-Symphony	815	Sally's Studio Party	404
Cheer-o	808	Richard Himber	387
Vic and Sade	727	Just Plain Bill	386
Wizard of Oz	678	Red Davis	382
Cadillac	659	Seven Star Revue	375
Easy Aces	656	Corn Cob Pipe Club	369
Hoofinghams	642	Royal Gelatin	365
Voice of Experience	694	Gene and Glenn	338
Grims of Melody	595	Forty Five Minutes in Hollywood	325
Sorority and Skit h	586	A & P Gypsies	274
U.S. Marine Band	570	Chesterfield	312
Farm and Home Hour	514	Irma Glen's Lovable	
Warden Lawes	512	Musie	310
Painted Dreams	502	Clara Lu'n'Em	307

STANDING AMONG THE ORCHESTRAS			
Wayne King	96,735	Claude Hopkins	552
Guy Lombardo	48,976	Duke Ellington	513
Ben Bernie	34,784	Charlie Agnew	514
Rudy Vallee	29,435	Joe Sanders	452
Fred Waring	20,380	Will Osborne	436
Richard Himber	11,505	Vincent Lopez	422
Jan Garber	8,385	Erno Rapee	413
Glen Gray	6,521	Vincent Sorey	384
Rubinoff	6,201	Enric Madriguera	371
Fiddie Duchin	5,165	Bernie Cummins	331
Paul Whiteman	5,069	Naxter Cugat	309
Hal Kemp	4,614	Emery Deutsch	306
Ozzie Nelson	4,061	Heinie and his Gren-	
Little Jack Little	3,865	adiers	301
George Olsen	3,201	Maorie Sherman	302
N. Y. Philharmonic	2,477	Joseph Koestner	302
Phil Harris	2,156	Gus Arnheim	293
Cab Calloway	2,151	Joseph Pasternack	267
A. & P. Gypsies	2,075	Morgan L. Eastman	246

Philadelphia Symphony	1,540		
Ted Weems	1,448		
Carlos Molina	1,411		
Harry Sosnik	1,344		
Walter Damrosch	1,273		
B. A. Rolfe	1,218		
U.S. Marine Band	1,221		
Cumberland Ridge Runners	1,058		
Don Vooghees	1,017		
U.S. Army Band	1,003		
Buddy Rogers	954		
Smith Ballew	907		
Gus Haenschen	886		
George Hall	870		
Rosario Bourdon	866		
Lenne Haxton	726		
Danny Russo	677		
Don Bestor	676		
Harry Kogen	649		
Ted Lewis	644		
Harold Sanford	593		

STANDING AMONG THE TEAMS:			
Burns and Allen	79,905	Pappy, Zeke Ezra and Elton	951
Amos and Andy	73,695	Mary Brothers	899
Myrt and Marge	21,779	Phil Harris and Leah Ray	849
Mills Brothers	19,261	Eddie and Fannie Cavanaugh	839
Olsen and Johnson	13,405	Goldbergs	784
Stoopnagle and Budd	12,466	Al and Pete	782
Benny and Mary	11,712	Munn and Rea	766
Gene and Glenn	10,292	Last and Dumke	765
Baron and Sharlie	5,934	Fred Hufsmith and Mabel Wilson	737
Dragonette and Parker	5,080	Lasses and Honey	736
Molasses and January	4,973	Lion Boys	696
Maple City Four Sing- ling Quartet	4,620	Jones and Hare	673
Land Trio, White	4,369	Mary Lou and Lanny Ross	662
Boswell Sisters	4,074	Tom and Don	655
Betty and Bob	3,519	Mike and Herman	590
Baker and Bottle	3,401	Joe Penner and Stooze	577
Hitz and Dawson (Gail and Dan)	3,311	Sims and Bailey	553
Easy Aces	3,282	Breen and de Rose	515
Vic and Sade	2,946	Trio Romantique	485
Tom, Dick and Harry	2,802	Billy Baehler and Janet Freeman	452
Don Hall Trio	2,685	Bill and Ginger	433
Cantor and Walling- ton	2,472	Frav and Braggiotti	426
Shutta and O'Keefe	2,436	Vagabonds	401
Sanderson and Crumit	2,392	Asher and Little Jimmie	376
Marian and Tim	2,278	Reis and Dunn	323
Luni and Abner	1,949	Joe and Bittise	302
Hoofinghams	1,514	Kings Jesters	271
Mac and Bob	1,367	Gene Arnold and Commodores	
Revelers Quartet	1,272	Spencer Dean and Dan Cassidy	
Clara Lu'n'Em	1,209	Allen and Judith	
Allen and Hefla	1,092		
Ed Wynn and Gra- ham	1,080		
Pickens Sisters	1,015		
Pratt and Sherman			

NBC-6 6:30 PM











## 21

(CONTINUED ON NEXT PAGE)















Time Given Is Eastern Day ght

12 30 p.m. — Maryland Tercentenary Soem High Pontifical Field Mass, Rt  
Rev M J. Carey Archbishop of Baltimore participation NBC WJZ network  
5 30 p.m. — Maryland Day Address by President Roosevelt NBC WFAF and CBS WABC  
networks  
8 00 p.m. — Jack Pearl, the Baron Criff Ha, Van Steedens orchestra NBC WFAF network.  
8 15 p.m. — Easy Aces sketch CBS WABC network  
8 30 p.m. — Eetel Marshall, baritone, Victor Arden, orchestra CBS WABC network.  
9 00 p.m. — Fred Agents Revue Lennie Haytons orchestra NBC WFAF network  
9 30 p.m. — Love Story, Paul Lukas in Professors Love Story NBC WJZ network.  
9 30 p.m. — Burns and Allen comics Guy Lombardo's orchestra CBS WABC network.  
10 00 p.m. — Broadcast to Byrd Antarctic Expedition CBS WABC network  
10 00 p.m. — Ed Sullivan columnist Four Minute Men Lopez orchestra NBC WJZ network.  
10 30 p.m. — Albert Spading, violinist Conrad Tibbault, baritone CBS WABC network.

## (WEDNESDAY CONTINUED)

## AFTERNOON

12:00 Noon EDT —EST a.m. 11:00  
NBC —  
CBS —  
KDKA —  
WHAM —  
WOR —  
WRYA —  
12:15 pm EDT —EST a.m. 11:15  
NBC —  
CBS —  
NBC —  
KDKA —  
WBZ —  
WCAU —  
WCSH —  
WGY —  
WJSV —  
WNAC —  
WOP —  
12:30 pm EDT —EST a.m. 11:20  
WBZ —  
WCSH —  
WDRB —  
WOR —

[illegible]

12:35 p.m. EDT—EST a.m. 11:35  
 WCSH—CBS News, Saturday M-F Week Service  
 WEEI—CBS News, Saturday M-F Market Report  
 12:45 p.m. EDT—EST a.m. 11:45  
 CBS—CBS News, Saturday M-F CBS40 WABC WUKO  
 WBZ WBUR WATW WAAB  
 NBC—NBC News, Saturday M-F WJAF  
 KDKA—CBS News, Saturday M-F  
 WGV—CBS News, Saturday M-F WJAX WJCT  
 WJSV—CBS News, Saturday M-F WISN  
 12:55 p.m. EDT—EST a.m. 11:55  
 WHAM—CBS News, Saturday M-F

1:00 p.m. EDT—EST Noon 12:00  
NBC—  
WJHL  
KDKA—  
WBZ—  
WGY—  
WHAM—  
WJSV—  
WOR—  
1:15 EDT—EST 12:15  
CBS—  
NBC—

KDKA  
WHAM—  
WOR—  
1 25 EDT—p.m.—EST 12:25  
WBZ—  
1 30 EDT p.m EST 12 30  
CBS—  
WBZ  
NBC—  
WCAU—  
WEEL—  
WHAM—

WOR—Hearst (CBS) B. B. Brown  
1.40 EDT—p.m.—EST 12 40  
WDRB—Hearst (CBS) O. J. O'Brien (CBS)  
1.45 EDT—p.m.—EST 12 45  
WLBY—Hearst (CBS) O. J. O'Brien (CBS)  
WOR—Hearst (CBS)  
WRC—ABC (CBS) E. Scott (NBC)  
2.00 EDT—p.m.—EST 1.00  
NBC—National Football League Football  
Specials: Baseball, Basketball, Water  
B. B. Brown, WJZ, WJAM, WBAL  
WMAL, KDKA, WRVA, WBZ  
CBS—CBS (CBS) WABC WOKO WDRB  
WIBZ, WAI, WAAB  
NBC—Live Specials: Variety, variety music  
and WMA, WCA, WRC, WISH, WEEI, WLIT  
WJSV—CBS (CBS)  
WVAC—The Mutual Forum  
WOR—Dr. Arthur Frank Layton, "The Psycholo-  
gical Society"

**2:15 EDT--p.m.--EST 1:15**

CBS-R \_\_\_\_\_ at \_\_\_\_\_ Port, Admitted Prod.  
\_\_\_\_\_ WABC WCAU  
WCSH-Not Far \_\_\_\_\_ (NBC)  
WJSV-A \_\_\_\_\_ Rb.,  
WNAC-Music \_\_\_\_\_  
WOR-TV \_\_\_\_\_

**2:30 EDT--p.m.--EST 1:30**

NBC-TV \_\_\_\_\_ R \_\_\_\_\_ WIFE WSH  
CBS-TV \_\_\_\_\_ WAB WNAA  
\_\_\_\_\_ WBZ WKLO  
WCAL-A \_\_\_\_\_ the Air  
WHAM-TV \_\_\_\_\_ the Air Score  
WOR-TV \_\_\_\_\_ Inc., Beauty,  
\_\_\_\_\_  
WRVA-M \_\_\_\_\_

2:45 EDT-pm- EST 1:45  
NBC-WBAL  
CBS-WABW  
NBC-MBC  
KDKA-H  
WRVA-

[illegible]

3:15 EDT—p.m.—EST 2:15  
NBC—The West Meets Dramatic program WEAF  
West Meets East WFL  
WCAU—West Meets Class of the Air  
WHAM—Hester School of the Air, Social  
Study  
WNAC—Hester School of the Air, Boston  
The Hester, Hester  
WOR—West Meets, West Meets Organ Accom-  
paniment

[illegible]

3:45 EDT-pm-EST 2:45  
NBC-  
CBS-  
KDKA-  
WBAL-  
1:00 EDT-pm-EST 3:00  
NBC-  
CBS-  
NBC-  
WJZ

WCAU—The Jackson Family  
 WEEI—Frank Sinatra Quartet  
 4:15 EDT—p.m.—EST 3:15  
 NBC—  
 NBC—  
 KDKA—  
 4:30 EDT—p.m.—EST 3:30  
 CBS—  
 WABC—  
 NBC—  
 WBAL—  
 WBZ—  
 WCAU—  
 WFSH—  
 WGY—  
 WHAM—  
 WOR—

**4:35 EDT-p.m.-EST 3:35**  
WCAU-~~I~~ P S ~~T~~

**4:45 EDT-p.m. EST 3:45**  
NBC-The Love Now hour (various programs)  
WFAP WCHH WEEL WFO WTIC WILLI  
WOX

**CBS-Larry Fortson's Dance Rhythms** WABC  
WBFL WOLK WLIA WLIS WLIZ

**WCAU-Perfecta's Dream**  
**WOR-Francis & Edith's Easy Talk**

**4:50 EDT-p.m.-EST 3:50**  
WCAU-A.S.C.

**5:00 EDT-p.m.-EST 4:00**  
CBS-Jack Benny's ~~new~~ ~~hour~~ Cepedian's Or-  
chestra WBAF WBAS WWSN WJIP WMAL  
WYNN WYZZ

NBC-Educate the News Dr. William D.  
Brenton WEAF WEEL WAC WCH WRVA  
CBS-Oscar Air Tonight WABC  
WCAU-The Troopers  
WGY-Long Sisters  
WOR-Feed Dog Dog Talk  
5:05 EDT p.m.-EST 4:05  
CBS-Jack Bracke, tenor, L. the Copeland's Or-  
chestra WABC  
KDKA-Starry Melrose, tenor  
WOR-Melrose  
5:10 EDT-p.m.-EST 4:10  
WOR-P...  
5:15 EDT p.m.-EST 4:15  
CBS-S...  
NBC-The Books on the Air WEAF WGY  
W...  
KDKA-...  
WRAM-...  
WJSV-...  
WOR-...

WJWS-TV  
5:30 EDT-pm-EST 4:30  
NBC-M  
Free D  
CBS-M  
NBC--  
WJSV-J  
WOR-R  
WRVA-L

5:45 EDT—p.m.—EST 4:45  
 NBC—*The Great American Bandstand* (Keth Mc  
 [unclear] with WJBC WFFF WCHS WJCL  
 CBS—*The Dick Cavett Show* (Dick Cavett)  
 [unclear] with WABJ WAAZ WDHQ WJ45  
 WORD WJCL  
 NBC—*The Great American Bandstand* (Keth Mc  
 [unclear] with WJBC WFFF WCHS WJCL  
 WJZ KDKA WHAM WMAL WBZ WBAL  
 WYFA  
 WGY—*Braxton's Bandstand* (Braxton Ballads)  
 WNAC—*Bob White's Scrap Book*  
 WOR—*Symphony Orchestra*

## NIGHT

6.00 EDT-p.m.-EST 5:00  
NBC-New York ~~News~~ ~~Channel~~ WFAP WJW  
CBS ~~News~~ ~~Channel~~ ~~in the~~ ~~Twenty~~ ~~Four~~ ~~City~~ ~~at~~  
It is ~~on~~ WABC WROD W4AB WCAL  
WLAS WEA  
NBC-New ~~York~~ ~~News~~ ~~Channel~~ WJZ  
KOKA-~~Los~~ ~~Angeles~~ ~~Weather~~  
WBAL-~~Los~~ ~~Angeles~~ ~~Weather~~ ~~Channel~~  
WBZ-~~Los~~ ~~Angeles~~ ~~Weather~~  
WCNH-~~New~~ ~~Hampshire~~  
WEEL-~~Los~~ ~~Angeles~~ ~~Tattler~~  
WGY-~~Los~~ ~~Angeles~~ ~~News~~ ~~Items~~  
WHAM-~~Los~~ ~~Angeles~~ ~~News~~ ~~Channel~~ NBC  
WNAC-~~New~~ ~~York~~ ~~Weather~~  
WOR-~~New~~ ~~York~~ ~~Weather~~ ~~Channel~~  
WRVA-~~New~~ ~~York~~  
6.05 EDT-p.m.-EST 5:05  
WBAL

6:15 EDT-pm-EST 5:15  
NBC  
CBS  
CBS  
KDKA  
WBZ  
WCSH  
WFL  
WGY  
WHAM  
WRVA

6:20 EDT-p.m.-EST 5:20  
WNAC-1  
6:25 EDT-p.m.-EST 5:25  
WCSH-M  
WNAC-F  
WRVA-N

6:30 EDT—p.m.—EST 5:30  
 NBC—  
 CBS—  
 NBC—  
 NBC—  
 WBZ—  
 E T—  
 WCAU—  
 WFSB—  
 WFEX—  
 WGY—  
 WNAC—  
 WOR—  
 (CONTINUED ON NEXT PAGE)

# Alviene SCHOOL OF THE Theatre

**AND RADIO BROADCASTING** Graduates Leo  
Troy, 1749 84th St., Astoria, Or; Merkel,  
Zita Toback, 1414 Mar. 1st, Bedford, Mass.;  
Spencer, M., 1414 Mar. 1st, Bedford, Mass.;  
Training, 1414 Mar. 1st, Bedford, Mass.;  
1414 Mar. 1st, Bedford, Mass.; 1414 Mar. 1st, Bedford, Mass.

# WRITING

## PAYS RICH REWARDS

1. I am a ...  
 2. I am a ...  
 3. I am a ...  
 4. I am a ...  
 5. I am a ...  
 6. I am a ...  
 7. I am a ...  
 8. I am a ...  
 9. I am a ...  
 10. I am a ...  
 11. I am a ...  
 12. I am a ...  
 13. I am a ...  
 14. I am a ...  
 15. I am a ...  
 16. I am a ...  
 17. I am a ...  
 18. I am a ...  
 19. I am a ...  
 20. I am a ...  
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 87. I am a ...  
 88. I am a ...  
 89. I am a ...  
 90. I am a ...  
 91. I am a ...  
 92. I am a ...  
 93. I am a ...  
 94. I am a ...  
 95. I am a ...  
 96. I am a ...  
 97. I am a ...  
 98. I am a ...  
 99. I am a ...  
 100. I am a ...

## -TYPISTS

TYPISTS' ASS'N 1928 Hunter Bldg,  
 CHICAGO

## GOLD & SILVER

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 to sell and distribute every  
 State of New York and all  
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NEW WRITERS INVITED**

Tune In Every Sunday at 8:45 P.M. Sta. WINS.



(WEDNESDAY CONTINUED)

7:30 EDT—p.m.—EST 6:30

CBS

The first of these is the

[illegible]

NBC  
CBS  
WFE  
WIP  
WLV  
WJH  
WVA  
7:45 EDT pm -EST C-45  
NBC  
CBS  
NBC  
WVA  
WOP  
7:30 EDT pm -EST 6:30  
WVFA  
8:00 EDT pm -EST 7:00  
NBC  
CBS  
NBC  
WCA  
WHAM  
WOR  
8:15 EDT pm -EST 7:15  
CBS  
WHAM  
NBC  
8:30 EDT pm -EST 7:30  
NBC  
NBC

[illegible][illegible]





# FREE

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*for Boys!*

Boys! Do you want a bicycle, baseball goods, tennis and golf equipment, fishing tackle, Boy Scout accessories, zipper jackets and other useful things **ABSOLUTELY FREE?** Send the coupon below.

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---

**RADIO GUIDE**  
**15 PRIZES TO BE WON**  
 Please send me your **FREE PRIZE CATALOG** and tell me how I can earn money every week delivering Radio Guide.

NAME  AGE

STREET ADDRESS

CITY  STATE







## THURSDAY CONTINUED

5:45 EDT—p.m.—EST 4:45  
 NBC—  
 CBS—  
 NBC—  
 Y—  
 WEE—  
 WHAM—  
 WOR—

## NIGHT

6:00 EDT—p.m.—EST 5:00  
 NBC—  
 CBS—  
 NBC—  
 KDKA—  
 WBSH—  
 WEE—  
 WGN—  
 WNAC—  
 WOR—  
 WRVA—  
 6:15 EDT—p.m.—EST 5:15  
 CBS—  
 CBS—  
 KDKA—  
 WBSH—  
 WFL—  
 WGV—  
 WNAC—  
 WRVA—  
 6:30 EDT—p.m.—EST 5:20  
 WBSH—  
 WNA—  
 6:35 EDT—p.m.—EST 5:25  
 WBSH—  
 WNAC—  
 WRVA—  
 6:40 EDT—p.m.—EST 5:30  
 NBC—  
 CBS—  
 NBC—  
 CBS—  
 KDKA—  
 WBSH—  
 WCAJ—  
 WFS—  
 WEE—  
 WLV—  
 WNAC—  
 WOR—  
 WRVA—  
 6:55 EDT—p.m.—EST 5:45  
 WEE—  
 WEE—  
 NBC—  
 CBS—  
 CBS—  
 NBC—  
 WEE—  
 WNAC—  
 WOR—

6:50 EDT—p.m.—EST 5:50  
 WRVA—  
 WOR—  
 7:00 EDT—p.m.—EST 6:00  
 NBC—  
 CBS—  
 NBC—  
 WCAU—  
 WBSH—  
 WGV—  
 WHAM—  
 WOR—  
 WCAU—  
 7:15 EDT—p.m.—EST 6:15  
 NBC—  
 CBS—  
 NBC—  
 KDKA—  
 WBSH—  
 WLW—  
 WOR—  
 WRVA—  
 7:30 EDT—p.m.—EST 6:30  
 NBC—  
 CBS—  
 NBC—  
 WEE—  
 WLW—  
 WNAC—  
 WOR—  
 WRVA—  
 7:45 EDT—p.m.—EST 6:45  
 NBC—  
 CBS—  
 NBC—  
 WEE—  
 WLW—  
 WNAC—  
 WRVA—  
 8:00 EDT—p.m.—EST 7:00  
 NBC—  
 CBS—  
 NBC—  
 WBSH—  
 WCAJ—  
 WOR—  
 WRVA—  
 8:15 EDT—p.m.—EST 7:15  
 CBS—  
 WBSH—  
 WCAJ—  
 WOR—  
 WRVA—  
 8:30 EDT—p.m.—EST 7:30  
 NBC—  
 CBS—  
 NBC—  
 WBSH—  
 WHAM—  
 WRVA—  
 8:45 EDT—p.m.—EST 7:45  
 NBC—  
 KDKA—  
 WBSH—  
 WHAM—

## HIGH SPOT SELECTIONS FOR THURSDAY

Time Given Is Eastern Daylight

11:45 a.m.—Fire department review of the fleet description of maneuvers off Ambrose Light, New York. Welcome NBC WJZ and CBS WABC network.  
 8:00 p.m.—Renaissance Variety Hour—great stars and orchestra NBC WEAF network.  
 8:30 p.m.—Happenings in America—Catharine CBS WABC network.  
 9:30 p.m.—Peppermint Moon—Wanda Jackson—Everett McGee—Memorabilia quartet CBS WABC.  
 9:00 p.m.—Captain Henry, Show Boat NBC WEAF network.  
 9:30 p.m.—From Waltons—orchestra Lane Sisters—Boris Ryma CBS WABC network.  
 10:00 p.m.—Stockbridge and Buddi Glen Gray, orchestra CBS WABC network.  
 10:00 p.m.—Paul Whiteman's Music Hall—Deems Taylor master of ceremonies. Vocalists: NBC WEAF network.  
 10:30 p.m.—Frank Black conducting NBC Symphony Orchestra Josef Lheynne pianist. NBC WJZ network.  
 10:45 p.m.—Fray and Braggotti piano duo CBS WABC network.

9:00 EDT—p.m.—EST 8:00  
 NBC—  
 CBS—  
 NBC—  
 CBS—  
 WOR—  
 9:05 EDT—p.m.—EST 8:05  
 WCAU—  
 9:15 EDT—p.m.—EST 8:15  
 WJSV—  
 WOR—  
 WCAU—  
 9:30 EDT—p.m.—EST 8:30  
 NBC—  
 CBS—  
 WLW—  
 9:45 EDT—p.m.—EST 8:45  
 WOR—  
 10:00 EDT—p.m.—EST 9:00  
 NBC—  
 CBS—  
 WOR—  
 10:15 EDT—p.m.—EST 9:15  
 NBC—  
 WOR—  
 10:30 EDT—p.m.—EST 9:30  
 CBS—  
 NBC—  
 10:45 EDT—p.m.—EST 9:45  
 CBS—  
 WOR—

11:00 EDT—p.m.—EST 10:00  
 NBC—  
 CBS—  
 NBC—  
 KDKA—  
 WBSH—  
 WCAU—  
 WEE—  
 WGV—  
 WLW—  
 WNAC—  
 WOR—  
 11:05 EDT—p.m.—EST 10:05  
 WBSH—  
 WEE—  
 11:10 EDT—p.m.—EST 10:10  
 WEE—  
 11:15 EDT—p.m.—EST 10:15  
 NBC—  
 CBS—  
 NBC—  
 WBSH—  
 WCAU—  
 WEE—  
 WHAM—  
 11:20 EDT—p.m.—EST 10:20  
 CBS—  
 11:25 EDT—p.m.—EST 10:25  
 WHAM—  
 11:30 EDT—p.m.—EST 10:30  
 KDKA—  
 WBSH—  
 WCAU—  
 WEE—  
 WFL—  
 WGV—  
 WHAM—  
 WJSV—  
 WJZ—  
 WWS—

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 Chicago, Illinois

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 Radio Guide to me for (six months) (one year)

Name \_\_\_\_\_

Address \_\_\_\_\_

town \_\_\_\_\_ State \_\_\_\_\_

10:15 EDT—p.m.—EST 9:15  
 NBC—  
 WOR—  
 10:30 EDT—p.m.—EST 9:30  
 CBS—  
 NBC—  
 10:45 EDT—p.m.—EST 9:45  
 CBS—  
 KDKA—  
 WBSH—  
 WHAM—  
 WNAC—  
 WOR—  
 10:50 EDT—p.m.—EST 9:50  
 WNAC—  
 10:55 EDT—p.m.—EST 9:55  
 WNAC—











## NIGHT

6:00 EDT—p-m—EST 5:00  
 NBC—The Philharmonic Orchestra WJAF WLW  
 NBC—The Philharmonic Orchestra WJZ  
 WBAL WMAM WHAM  
 KDKA—The Philharmonic Orchestra  
 WESH—The Philharmonic Orchestra  
 WEEI—The Philharmonic Orchestra  
 WGY—The Philharmonic Orchestra  
 WNAC—The Philharmonic Orchestra  
 WOR—The Philharmonic Orchestra  
 WRVA—The Philharmonic Orchestra  
 6:15 EDT—p-m—EST 5:15  
 CBS—The Philharmonic Orchestra WAAB WAAB  
 WBAL WMAM WHAM WJZ  
 NBC—The Philharmonic Orchestra WRC  
 KDKA—The Philharmonic Orchestra  
 WESH—The Philharmonic Orchestra  
 WFLA—The Philharmonic Orchestra  
 WGY—The Philharmonic Orchestra  
 WNAC—The Philharmonic Orchestra  
 WRVA—The Philharmonic Orchestra  
 6:20 EDT—p-m—EST 5:20  
 WESH—The Philharmonic Orchestra  
 WNAC—The Philharmonic Orchestra  
 6:25 EDT—p-m—EST 5:25  
 WNAC—The Philharmonic Orchestra  
 WRVA—The Philharmonic Orchestra  
 6:30 EDT—p-m—EST 5:30  
 NBC—The Philharmonic Orchestra WJAF WLW  
 CBS—The Philharmonic Orchestra WAAB WLW  
 WBAL WMAM WHAM WJZ  
 NBC—The Philharmonic Orchestra  
 WESH—The Philharmonic Orchestra  
 WEEI—The Philharmonic Orchestra  
 WGY—The Philharmonic Orchestra  
 WHAM—The Philharmonic Orchestra  
 WLW—The Philharmonic Orchestra  
 WNAC—The Philharmonic Orchestra  
 WOR—The Philharmonic Orchestra

# Uncle Ezra

The Old Jumping Jenny Wren  
—Hunself—



The Old Man with the Young Ideas  
Full of Pep—and Rarin' to Go  
**Every Saturday Nite**

# The NATIONAL BARN DANCE

*Hear it over*  
**24 NBC STATIONS**  
*COAST-to-COAST*

Over 40 feet high, the  
Cumberland Lake, near the  
Skiatogout Mountains, State  
Rifts, Lake, and the  
Hill State, and the  
the West, and the  
old to the  
for the  
Chicago, and the

WBZ-WBZA

10:30 P.M. E.D.S.T.

Sponsored By Altha Seltzer

[illegible]

## HIGH SPOT SELECTIONS FOR SATURDAY

(Time Given is Eastern Daylight)

2 30 p m —The Confidence Man NBC WFAF network  
8 00 p m —Morton Downey's Studd Party CBS WABC network.  
8 30 p m —Floyd Gibbons NBC WFAF network  
9 00 p m —Joe Cook comedian Donald Novis tenor; Frances Langford, contralto NBC  
WFAF network  
9 30 p m —Studebaker Champions w/in Richard Humber, orchestra and Joey Nash CBS  
WABC network  
9 30 p m —Beatrice Fairfax dramatizations NBC WFAF network  
9 30 p m —Eddie Duchin's orchestra NBC WJZ network  
10 30 p m —Aka Seltzer presents WLS National Band Dance, Linda Parker, Uncle Ezra,  
Sparrows, the Westerners, Maple City Four and other stars NBC WJZ network.  
10 30 p m —Elder Michaux's Congregation CBS WABC network  
12 15 p m —Carefree Carnival, spoists orchestra NBC WFAF network

[illegible]

CBS—  
WABC  
11:20 EDT PM—EST 10:20  
NBC  
WGTV  
11:30 EDT PM—EST 10:30  
KDKA  
PM  
WABC  
EDT  
EDT  
EDT  
EDT  
WCAL  
EDT  
EDT  
EDT  
WESH  
WEAF  
WEEI  
EDT  
WFI  
WGTV  
WHAM  
WJIS  
WJZ  
WLW  
WNAC  
WOR  
WRVA

## RIPTIDE LEADS

(Continued from Page 8)

[illegible]







## WORLD SHORT WAVE TIME TABLE

[illegible]

### KEY TO ABBREVIATIONS

Meg Me... ..  
in the ... ..  
in the ... ..  
in the ... ..  
See ... .. ABC  
and (B) ... ..

### Suggestions for Use

B. The following are the names of the persons who are  
[redacted]  
regarding [redacted] on or after 31  
will be [redacted]

## NOTES WITH EXPLANATORY REMARKS

NOTES FOR EXAMINATION MEMBERS

(Time Given Is Pacific Standard)

1. The \_\_\_\_\_ and I \_\_\_\_\_ \$5.00 to \_\_\_\_\_  
7 \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. Dr. \_\_\_\_\_ and \_\_\_\_\_ We'll \_\_\_\_\_
5. Mr. \_\_\_\_\_ and I \_\_\_\_\_ and Saturday  
5 \_\_\_\_\_ and \_\_\_\_\_ 9:00  
\_\_\_\_\_ to \_\_\_\_\_ \_\_\_\_\_ know \_\_\_\_\_

6. Carries WIND programs Daily, except  
Saturdays and Sundays, 7:30 a.m.  
to 9:00 p.m. 7:00 p.m. to midnight.

7. Saturday only carries WOL programs  
from 7:00 a.m. to 9:00 p.m.  
Saturdays and Sundays only.  
Television only.  
Sundays only.  
WOL only. Saturdays only.  
Sundays only. 7:00 p.m.  
Sundays only. 7:00 a.m.  
Television and Film only.  
Television and Film only.  
Sundays only. 7:00 p.m. to 8:00  
Sundays only. 7:00 p.m. to 8:00  
p.m.  
Movie.  
Evening Film.  
Television only.  
Sundays, Mondays, Wednesdays, and Fridays.  
Film only.

## Sportcasts of the Week

### SCHEDULE OF EVENTS

TUESDAY  
WEDNESDAY  
THURSDAY  
FRIDAY

[illegible]

Leaving the town early, a company ship axes out the tree tops and a road is built. The road is made because the more trees pulled out of the Subarban League, the more of a charter fest which will engage a lot of the league starts probably ready to start coming in from Japan. The road is the Belmont Park feature has been in on December Day will be trying to ask more to his money earned to help the league to pass up the road. So the League is ready to go.

## REVIEWING RADIO

67-10-1-1-1-1-1  
 veteran of the war has no par-  
 ticular views for it

I COLLECTED these for some recent issues of *Phytol.* on the grounds that such a few examples of the long-awaited *Chytol.* I have to date been unable to find. I have a better time as a dealer than I am as a collector, but I never have to make a choice between them. They will sell for a price that is good, and into better hands, and I have a large number of references that they are one of which they are not so good. However, as I have no more of them, I must have to state that they are not available. Many other types of *Chytol.* are available, and I have a large amount of them in better condition than any of the other types. I have a large amount of them in better condition than any of the other types. I have a large amount of them in better condition than any of the other types.

For the past couple of decades, in his opinion, the United States has been a decade behind in the arts, in the great cultural place it occupies. What it has done in the past will be multiplied many times with the even greater space

'BROADCAST NEWS' says Mr. Stow, 'has done in three or four years what generations of previous effort took time to accomplish. It has created a faithful and un-

1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809

The first of these is the fact that the  
 government has been unable to raise the  
 necessary funds to meet its obligations.  
 This is due to a combination of factors,  
 including a decline in tax revenue and  
 an increase in government spending.  
 The second major problem is the  
 high level of inflation, which has eroded  
 the value of the currency and led to  
 a loss of confidence in the government.  
 Finally, the country is facing a severe  
 economic crisis, with unemployment  
 reaching record levels and the population  
 suffering from widespread poverty.  
 These factors have led to a loss of  
 faith in the government and a demand  
 for reform.

[illegible][illegible]

It has been a long time since we have had Mr. S. as a speaker. His interest in good music is perfect. I have heard him say, "I am sure that there is no hope for popularizing the best music. They play and sing and explain more to the point of the speaker's having to say, 'I am sure' so that he can get sponsors. I am sure that they once were. But we keep it with this good work and, no job no longer will find an excuse to change."

However, there is no doubt that dance music of the 1950s was not so in the way they made their place in the world. It broke a new tempo. We within the parishning houses had the native, then as a contrast, and the people popular music, too, was seen, include music.

But when it in effect says we shall be called 'popular' music, at what 'class'?

## BEGONE "COPYCATS!"

with confidence in our audit and the appeal and sufficient provisions are given to protect us from any unexpected results. The result is a balanced budget.

[illegible]

ear marked diployles associated with gag-lifting, one and other of them. They are brozer & waste take as a one-way feeder a barrier against the embar-assment of a ledge on it.

The difference between the two is that the production of the material is controlled by a process of the factory which is not subject to the fluctuations of the market. The relative price of the material is determined by the relative price of the material in the market.

The great mother of the party for the  
people of the world. And the public  
despite the opposition of the people  
can only be expected to notice the  
difference between the two parties.











# CALLING ALL CARS—THE CIRCLE OF DEATH

(Continued from Page 36)

came up to him, and Bergeron turned him over. He was dead. His left eye, which happened to be made of glass, stared up at them with a last gruesome touch of the macabre.

Up the stairs thundered Burris and Maxwell, still hopeful that it was not over. Behind them—such is the power of radio broadcasting of police orders—a breathless contingent of newspaper men, among them Bill Moore of the *Herald-Express* and myself, representing the *Los Angeles Examiner*.

They all heard the moaning of a woman on an upper floor, and the slamming of a door.

"The dame!" cried Bergeron. He and his partner sprinted for the stairs, and kicked down the door of a fifth floor apartment in time to snatch beautiful Burmah White as she poised herself on a window ledge.

"I don't want to live!" she screamed as she tried to jerk her smooth, silken limbs from the grasp of the detectives. "He was my husband—we were married last Friday!"

## Identified At Last

Downstairs, reporters and detectives surrounded the body of the slain bandit. "Say," put in an officer. "I know that guy. I picked him up three years ago on a grand larceny charge—"

Thus was Tommy White identified. His record was discovered as soon as the detectives contacted Headquarters. In December, 1924, he had been arrested on suspicion of robbery. March, 1927, saw him again picked up, this time on the charge of illegal liquor possession. In July, 1930, he pleaded guilty to stealing more than \$6,000 worth of cigars and cigarets from a Los Angeles wholesale house, and was sent to San Quentin on an indeterminate sentence of one to ten years.

But San Quentin failed to make a new man of Tommy White. He became involved in a prison feud, and ended up in a fight with another prisoner. He almost succeeded in disemboweling his antagonist, and had his left eye gouged out in return. For that little free-for-all he was sent to Folsom Prison as an incorrigible—and in two years, as a result of a "change of heart" which evidently made a tremendous impression upon both warden and parole commission, Tommy White was paroled in the custody of his sister, Mrs. Violet Dillon.

White had been out of Folsom only three months when the good effects of prison strangely wore off, his rejuvenation vanished and he entered upon an intensive career of hold-up banditry!

The gun which he dropped as he died was a .38. Detectives asked Burmah, his wife of a few days, where his 32.20 was kept. "If it isn't on him you'll find it upstairs in his bureau," she retorted coolly.

## Just The Old Alibi

That little remark was to help entangle her in a maze of trouble. As soon as Burmah reached jail, and talked with attorneys, she came out with a strange and almost unbelievable tale of her adventures as a real life gun-moll.

"He made me do it!" she insisted. "I



Photograph taken a few minutes after the gun battle that marked the finish of Thomas White. Standing over the bandit's body are Detectives Anderson and Bergeron, whose quick gun-eyes and steady nerves under fire, brought the bandit down. Note the well-appointed hallway of the department building where White and his bride lived

hated Tommy, but I was scared to death of him. I only married him because he made me do it. He said if I married him I couldn't testify against him later..."

Burmah Adams White wasn't the first girl to insist that she was led into a life of crime through fear of a Svengali who mastered her very soul and drove her to desperate deeds, of which she remembered little or nothing.

But the police of Los Angeles had reason to doubt her story. She said she'd met the handsome Tommy at a dinner dance in Los Angeles. When pressed, she could not remember just where the dinner dance was held. Maybe she had picked him up on the street, she admitted later.

At the time she had been fresh from Santa Ana, where she had left high school to take up such higher learning as the curling of hair and the manicuring of fingernails.

## Alternating Careers

Burmah Arlene Adams—true name Bernice—dropped out of high school as a pretty brunette. She obtained the consent of her father to enter the realm of higher education in a Santa Ana "Beauty College" where she learned to put peroxide on hair and red paint on fingernails.

When her first job as a beauty expert petered out, she started in a new line as a soda fountain clerk. There she bleached her hair, and the result so pleased her that she took the plunge and got into another beauty parlor.

Her hair darkened again—she found another place behind a soda fountain—then finally she gave up her career as a mixer of banana splits, to match her wits against

the metropolis of Los Angeles. There she had found work as a manicurist, and bleached her hair again in a shade which everyone said made her look like the image of Jean Harlow.

She had taken a tiny apartment at 236 South Coronado Street, and after she had met smiling handsome Tommy White, he had moved into an apartment just overhead.

## The Old Road To Sin

"So convenient," she said it had been. Kisses led to midnight revels; and breathless, daring puffs at supposedly mild "reefers" filled with chopped stalks of the hashish-like marihuana weed finally led to injections of that most soul-shattering of all drugs, morphine. Tommy had the habit, and Burmah thought that it would be fun. She liked the thrills the drug gave her, the feeling that she could master the world, and the way everything appeared too screamingly funny for words after she had had a shot of the forbidden "snow".

But Tommy didn't have any money, and neither did Burmah. What was more natural, in the light of Tommy's previous history, than that he lead his light-o-love upon adventures involving the seizing of money from "the saps". "Only saps work!" was Tommy White's credo.

He kicked her around a bit, particularly when he hadn't had an injection of his pet drug for a while. But the thrill of the chase and the intensity of their love-making as the powerful opiate began to steal over them, were enough to make the pretty little blonde forget the bruises.

She had driven the car for him, but nothing more, she insisted. She had known

nothing of his past, nothing of the hold-ups except that he got out of the car and then got in again with some money.

"Yeah!" said the police.

A dozen witnesses identified her as the girl in the tam who had taken their money and watches while her companion held the gun—as the girl who had laughed with delight as Tommy White pulled the trigger.

Moreover, police found White's other gun just where she said it had been. She knew more than she claimed to know, they decided. But she stuck to her story even when she was taken to look at the dead body of her husband of five days. "He made me do it!" she insisted.

A report came through from Captain Moxley that bullets fired into a test target from the 32.20 found in White's bureau checked up in every microscopic detail with the bullet which blinded Miss Cora Withington and the other bullet which missed C. C. Lewis and struck a stucco wall. It was the last link in the case.

## Sob Sisters Melt

But Burmah showed up badly when questioned by such masters as Buron Fitts, District Attorney of Los Angeles County, and Chief Deputy Robert Stewart. She had managed without difficulty to convince the "sob-sisters" of every Los Angeles paper that she was an innocent dupe in the hands of a suave and handsome ex-convict. Yet why had she married Tommy White, of her own free will, before her parents and friends and before his sister? Why had she driven the stolen car in all his exploits, and taken care of servicing it afterward so that he would never be seen? At any moment she could have left him—had she wanted to.

At the end of the district attorney's investigation Burmah Adams White was shown up pretty much for just what she was—a thrill-mad, dope-hungry little gun-moll with soft painted lips for her gunman lover and a hard heart and a shrill laugh for the victims he left weltering in their own blood.

## 30 Years; All For \$202

Her attorney fought nobly in her behalf, and her father and mother rallied to her support, but it was too late. She finally pleaded guilty to taking part in ten of the sixteen holdups charged against Tommy White—which netted the loving couple a grand total of exactly \$202.29—and was sentenced to thirty years in state prison.

Last October, when she went behind the bars, Burmah White was only a little more than nineteen. In thirty years she would be a middle-aged woman of forty-nine.

As she was dragged out of the courtroom to face the fearful doom of 10,950 days behind the heavy steel gratings, Chief of Police Davis of Los Angeles was handing out citations to various members of the radio squads which had aided in tracking down Burmah and her lover. Lieutenants Bergeron and Anderson received the Medal of Valor as a result of their straight-shooting in the face of Tommy White's gun.

The strangest honeymoon in history was at last brought to an end—a mad, dope-driven spree ended by the radio "circle of death."

## In Next Week's Issue of RADIO GUIDE: "MANHATTAN'S MADMAN"

another breathtaking story of radio's war on crime—with the world's largest city at the mercy of a murderer run wild, and the greatest and most exciting radio man-hunt in history!

## Liberal Rewards for True Mystery Stories

of crime mysteries in which radio served the law. Writers, Police Officers, Detectives and any one else in possession of authentic cases, are especially invited to earn these rewards.

Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bonafide.

Address all letters to Editor, Radio Guide, 551 Fifth Ave., New York City.



# RADIO FACES TRIAL IN CHICAGO FIRE

(Continued from Page 3)

of Armour, Swift and Wilson were unharmed was reassuringly reported. And with a last brief recital, the story was told and a now-relieved populace could turn to a night of peace, free of worry, secure in the knowledge that this was no major catastrophe—no tornado, earthquake, or typhoon.

One of the first stations to give a story direct from the scene of the fire to its listeners was KYW. This station broadcast a relayed description of the conflagration telephoned to the studio by Announcer Jean Paul King who happened to be in the Stockyards district at the time.

Columbia gave the blaze thorough coverage and advances the claim that their network was the first to be cleared for a coast to coast broadcast from the Stockyards, taking the air at 6:43 o'clock with running descriptions of the blaze by Announcers Truman Bradley, Harold Isbell and Franklin McCormack. The CBS mike was set up in the alley behind the telephone exchange for this broadcast which lasted for approximately fifteen minutes. One of the high points of this early broadcast was the vivid story of the blaze given by Father Griffith, who did not want his name used over the air and was accordingly introduced as Mr. Smith. The priest was wearing a fireman's coat and had been in the heart of the danger zone.

A second CBS broadcast at 9:30 p. m. from the street in front of the telephone exchange carried to listeners the voices of Mayor Edward J. Kelly, Fire Marshal Corrigan and Dr. Herman N. Bundesen, Chicago's Health Commissioner, whose health talks and dramatizations are familiar to all radio listeners. After listen-



MAYOR EDWARD J. KELLY  
He thanked the radio stations and the "visiting firemen"



DR. HERMAN N. BUNDESEN  
He warned Chicago listeners to boil drinking water

ers had heard these distinguished Chicagoans, Pat Flanagan, CBS sports announcer, went on the air with an up-to-the-minute eye-witness story of the holocaust and then introduced a number of people picked at random from the crowd, each of whom gave his or her version of what had happened.

One of these was a twelve-year-old

youngster who described how he had been injured in the fire.

Miss Holly Shively, a member of the CBS publicity staff, performed yeoman duty in connection with the broadcast. She rounded up injured firemen and others who had interesting stories to tell and she established an office for herself in the telephone exchange to which re-

ports from the various field men were routed. She whipped these reports into shape and passed them along to the announcers.

The Chicago Tribune's radio station, WGN, devoted much more time to the broadcasts of the fire and to the appeals of officials than was possible for the networks. Beginning their broadcast from the roof of the telephone exchange late in the afternoon, WGN announcers remained on the job throughout the night.

As was true with the networks, WGN placed chief reliance upon a sports announcer for the eye-witness account of the conflagration. John "Speed" Harrington rushed to the fire to start the broadcast. He was assisted by Jack Burnett, Frank Schreiber, Jack Pierce, control operator, and Hal Carlson, commercial manager of the Illinois Bell Telephone Company, who arranged the fast hookup between the station and the stockyards.

WGN performed a particularly valuable service by directing refugees who had been driven from their homes by the flames to the scores of relief stations which were quickly opened all over the south side to give them shelter.

If a demonstration of the value of radio in an emergency was needed, the great Chicago Union Stockyards fire brought it about.

The public interest called and radio responded with every bit of man-power and broadcasting facilities at its command.

## ALONG THE AIRIALTO

(Continued from Page 33)

him effects more novel than ever. Gertrude Niesen starts a 12-week vaudeville tour pretty soon, which may take her to your neighborhood.

HERE'S a typical example of show (and radio) business, though it's late in coming: A week ago Friday, Jimmy Kemper broadcast a program over the Columbia network, dedicated to Mother's Day, while his mother was undergoing a critical operation at the Mayo Clinic in Rochester, Minnesota. . . . Charlie Davis is organizing a sextette, using the voices of five male and one female from his orchestra. Bill Thorne will sing bass, and

Frank Parrish takes top tenor. Ruby Wright is the girl. . . . Babe Ruth is being kidded plenty by the fans in the bleachers. Every time he strikes out, some fan is bound to yell, "Put that on the air tonight, Babe," and the Bambino smiles. . . . Hugo Mariani will play for Ralph Kirby when the Dream Singer starts his new series a week from Sunday night.

### The War's Still On

ROSES AND DRUMS has toyed with the idea of changing their program idea for next year, but the popularity of their Civil War dramas, which have been going on for nearly two years, has made

them decide to continue when they return to the air in the fall after fading in June. Originally the CBS dramas were to devote only four episodes to the Civil War and then go on down through history. . . . Irving Kaufman's Romeo and Juliet blackface skits on "Everett Marshall's Broadway Vanities," haven't clicked so well, and probably will have been removed from the show by the time this sees print. However, Kaufman's clever star impersonations have proved popular and will be retained. . . . Elsie Ferguson, who has been added to Ward's Family Theater for a guest series, doesn't think radio drama is getting very far under its present status. She says no radio drama should be shorter than a half hour, and even wishes for a one hour minimum. Without that length, she feels, the radio drama cannot establish its mood. . . . Amateur broadcasters have been raising hob lately with some of the networks' ambitious short-wave originations of remote broadcasts. . . . Two married recently by "ham" broadcasters homing in on the same frequencies, were the CBS broadcast from the Arctic Coast Guard cutter *Northland*, and the same network's broadcast from the Byrd Camp at the Antarctic that same week.

### The Baer Facts

A STRANGER dropping into Max Baer's training camp at Asbury Park, N. J., is apt to believe that he has wandered into the wrong place. Baer's entire staff of handlers, and even his manager, Ancil Hoffman, have been pressed into service by the heavyweight challenger as "actors."

Whenever there's a lull in his training, Max brings out the script of "Taxi" and holds a rehearsal. Each member of the camp has a part. When the hard-boiled sparring partners start imitating the girls in the play it's a riot! And no one enjoys it more than California's playboy of the ring.

I wonder if Max was thinking of his broadcast when he took a terrific right on the chin from his sparring partner the other day. Maybe he was rehearsing for his program the night of June 14. Who can tell?

## MEMORIAL TALK TO GIRDLE THE GLOBE

PRESIDENT ROOSEVELT makes his Memorial Day address this year from the historic battlefield at Gettysburg, Pa., and the entire world, if it chooses, may listen to his words. His address will be delivered May 30, (see Wednesday "High Spots") and carried over the networks of Columbia Broadcasting System and the National Broadcasting Company. In addition, it will be broadcast around the globe by means of NBC's short wave facilities.

Seventy years ago, President Abraham Lincoln delivered an address that was destined to be read and repeated by coming generations in every nation—an address that was to be hailed as one of the supreme examples of the English language felicitously used. It was destined to win for its author a place high among the immortals of literature.

President Roosevelt's address will be made in marked contrast to conditions under which Lincoln spoke on the blood-stained field at Gettysburg, a short while after the famous battle had been fought. While it is doubtful that the comparatively few people who heard the Gettysburg address were fully cognizant of the signifi-

cance of his remarks, there can be no doubt that those who read it later marveled at this oratorical masterpiece.

The telegraph was just beginning to carve a place for itself in the world of communication, and the Gettysburg address traveled slowly across the continent, mainly through reprinting from one newspaper to another. The fastest Atlantic crossing of the period took nine days, and sailings were comparatively few.

Type was set laboriously by hand. Newspapers were weeks old before they reached a foreign country.

On Memorial Day, however, when President Roosevelt will speak, his voice will immediately be audible in every far-flung section of the planet to every person who possesses a radio receiving set and the desire to listen.

"The world will little note nor long remember what we say here," said the Great Emancipator at Gettysburg seventy years ago. The world did note, however, and will remember the words he spoke there. And today, the world will hear and heed the words of another great President when he addresses his fellow citizens on the same spot on Memorial Day.

### Babe Ruth Prize Winner



Virginia Cox, of Kansas City, Missouri, winner of the first award in the Babe Ruth limerick contest. This photograph, taken after she was told of her success, shows her pleasure in no uncertain terms.

LITTLE VIRGINIA COX, age 13, will take her mother for a week's trip either to New York or Chicago—because of her cleverness. Several hundreds of thousands of boys and girls have been competing in Babe Ruth's Quaker Puffed Rice and Wheat radio contest, and Virginia is the first of the weekly winners, having written the best last line for Babe's limerick.

Virginia lives at 419 South Lawn Ave., Kansas City, Mo., and expects soon to graduate from Northeast junior high school. Her father is a travelling salesman.

Each week the Babe gives as prizes 900 autographed baseballs, 100 fielder's gloves and one trip either to New York or to Chicago for a whole week for the winner and one parent, with all expenses paid. The Bambino's baseball comments are networked over NBC-WJZ every Monday, Wednesday and Friday evening (see program listings).



# THE FASCINATING ROMANCE OF AL JOLSON

(Continued from Page 9)

for his calling, if he and Ruby should retire within a year, forever. He hopes to attain his heights on the radio next season with a heavy repertoire of dramatic character roles. He doesn't see where he—or any artist—can go beyond that in the service of his art. As for money, both are millionaires.

Jolson has lost two fortunes and made three.

At the end of the war he had earned more money than any other performer and he continued to pile it up, despite prodigal spending and huge bets on horse races, until he almost doubled it with his stock for making the first important and profitable sound motion picture.

Then came the crash and that stock and much of his money went the way of everybody's stock and money. But his earning power again pulled him into the millionaire class. Then, again, a year or so after he married Ruby, he ran against bad luck. His "Wonder Bar" stage engagement was his first "flop" as a star, and his radio debut was anything but happy.

But, after he had given Ruby \$1,000,000 for her own, and after he had overcome the early doubts and fears over his marriage, and after she had clicked so resoundingly in the films, he seemed a new man—he did "Wonder Bar" for pictures and goaled the nation; he "came back" on the radio and won acclaim and a contract for next fall that reads like a bank statement.

Jolson is no "scratch" winner. For years he made the Shuberts rich at the Winter Garden and on the road. Then came his crowning achievement. Jolson "made" the sound film more than any other individual did.

In the days of the silent pictures, many a sharpshooter in the business realized the possibilities of this popular figure, and Jolson received fabulous offers. He turned them all down until the then-master director, D. W. Griffith, solicited him. After one day's rehearsal at the old Hudson theater, Al decided he was negative without the use of his voice, and he ran out on the rehearsal and his contract and the movie industry.

Before Griffith knew that Jolson was out of the theater, he was on a boat bound for Europe. Griffith, furious, sued. Jolson chose to pay damages rather than go on in a medium he feared was unsuited to his talents.

The rest of the story makes history in the amusement business. Warner Brothers first demonstrated Vitaphone in 1926. Its first use was in short subjects and as musical accompaniment for long pictures. Then, after a year, the company decided to make an all-Vitaphone picture, a straight dramatic bit.

## His Faith Rewarded

While this picture was in production they also purchased the screen rights to "The Jazz Singer" which all Broadway thought was inspired by the career of Al

Jolson. It was natural enough to think that Al Jolson, himself, should play this role. For the first time Jolson listened receptively to a screen offer. In fact, the singer had more confidence in the medium than had the producers, so he accepted their offer to take stock in the company, in lieu of wages.

Meantime, the dramatic picture which preceded "The Jazz Singer" was released. It was a washout, and might have spelled doom for the new medium if it had not been followed in a few weeks later by the epoch-making Jolson vehicle.

## \$5,000,000 Gross

Everyone now knows the result. "The Jazz Singer" was an instantaneous success, bringing Warner Brothers to the very lead in the production of pictures, and it not only repaid them many times financially, but forced their competitors to bow to their judgment. The death knell of the silent film had been sounded.

The picture demonstrated Jolson's financial wisdom. Instead of having been contented with a straight salary, he had taken stock, and now Warner Brothers stock was skyrocketing so that if he had sold at the peak he would have made \$2,000,000 on this one picture alone, a record figure. It is known that the singer did cash in enough before the break to assure himself a steady supply of blue chips all through the depression.

Al Jolson's standing was established as

a movie star in this first picture, but it was in his second, "The Singing Fool," that he copper-riveted his position. It almost doubled his initial success and grossed close to \$5,000,000, second in all film history only to the eternal "Birth of a Nation."

Now, with Ruby acknowledged and in demand at thousands of dollars a week on the screen, the Jolsons hold hands on the very top of their world. Her rise was far more amazing than his. For years his genius had been one of the world's wonders; but she had left "Texas" Guinan still a cute little tap-dancer—and she had made her career without help from her husband, against his opposition, though now it is the pride of his heart.

She is still a child. When she comes East she gathers up the girls who were in choruses with her (most of them still are in choruses) and parties them and buys them clothes and whatnot. Whenever she is in New York she makes a visit to wherever Nils T. Granlund (N.T.G.) is running his floorshows, and she clowns with the man who put her in "show business."

In all, the marriage which the entire profession viewed with blackest forebodings has turned out to be the happiest and most successful in its entire personnel, and the bizarre romance of the middle-aged superstar and the child "hooper" is, of all stage, screen and air realms, the greatest love-story.

THE END.

# BANDSTAND AND BATON: Musicians Who Eat

CLUB OWNERS, restaurateurs, and musicians are three of the vocations of the members of Frank Dailey's Meadowbrook orchestra. What's more, every one is a home owner in the town of Cedar Grove, New Jersey, just a "hunch of country boys."

Dailey and four members of the present orchestra decided to purchase the Meadowbrook night club in Cedar Grove a few years ago, after doing big-time spots and vaudeville. Instead of letting the restaurant out to a concessionaire, Dailey thought he might as well make the money himself. He still does all the purchasing for the cafe.

There are fourteen members in the orchestra, which is heard over Columbia networks several times weekly. Latest addition is Billy Starr, eighteen year old girl torch singer just graduated from the county high school.

Sammy Watkins, Dayton; Emerson Gill, Toledo; Kay Kyser, San Francisco, and Henry Halstead, Wichita, Kansas.

TWO OF THE concert aggregations to be heard from the Century of Progress this summer, over national broadcasts, will be the concert orchestra, direction of Edward Wurtzebach, and the thirty-six-piece band led by Palmer Clark. Wurtzebach is already broadcasting over both networks and practically every local station in Chicago. Clark's large unit will be heard via WGN and NBC from the bandshell on the Fair Grounds.

PHIL HARRIS, Leab Ray, et al, move onto the stage of the Palace Theater, in

Chicago this week. Harris will do another week's vaudeville in Detroit before settling into the West End Casino, Asbury Park, New Jersey, for the summer. His commercial has been renewed and will continue throughout the summer.

XAVIER CUGAT leaves for Europe and Leon Belasco returns this month. Belasco has been visiting his mother. Cugat will take his orchestra, and Carmen, Mexican soprano soloist, on an extensive tour of Spain, France and England, returning to New York in September.

APPARENTLY one Chicago press agent doesn't think much of the golfing ability

of handleaders. He has to explain that the 84 shot by Clyde Lucas recently was for eighteen holes, not nine. Clyde's mother, who is living with him and brother Lynn in the Morrison hotel, Chicago, is a firm believer in the "all work and no play makes Jack a dull boy" adage; she's forcing her sons from their seclusion. The last time Lucas was in Chicago he failed to notice a three-days' rainstorm, not leaving his hotel once during that time.

CAB CALLOWAY, after playing theaters in the east and middle west, will take his orchestra to Hollywood to make a picture for Paramount . . . Enric Madriguera opens at Vivian Johnson's, fashionable seaside restaurant at Deal Beach, New Jersey, in June, after leaving the Waldorf-Astoria. His pickups on both NBC networks are to continue . . . George Hall goes into Dixie on June 4, for a vaudeville tour of three weeks, and Angelo Ferdinando is doing stages already.

FRANKIE MASTERS will be on hand to greet those first visitors to the Fair this Saturday, when it opens. Masters plays at the Canadian Club, the Doodlebug, with NBC wires. Buddy Rogers' entrance into the College Inn, Chicago, has been postponed until June 8. Rogers' "new" band, critics say, is better than ever.

THE CAL CALLOWAY you hear from WTMJ, Milwaukee, and the Schroeder hotel in the beer city, is not Cab. He is a soloist picked up recently by Cato in St. Paul, to be featured with the Vagabonds, who are now holding down that bandstand. Featured with this orchestra also are the Harrison Sisters and Miss Nedro Gordinier.

ACE BRIGODE post-cards fine business from Scranton, Pa., where is touring . . . Jack Russell is doing all right, too, at Chicago's Canton Tea Garden (CBS) and has been signed indefinitely . . . Don Pedro may now be heard via WTAM, from the Mayfair Club, Cleveland . . . Tweet Hogan has settled in the Woodlawn club, Delavan, Wis., for the entire summer; this is his second year there . . . Irving Rose returns to the Baker hotel, Dallas, and WFAA broadcasts this week, leaving the Chase hotel, St. Louis . . . Johnny Burke has taken over the Chase.

# RADIO ROAD TO HEALTH

(Continued from Page 10)

to six months for the three toxin-antitoxin injections to protect the child. A few children require further doses. Your doctor can make certain by giving the children the Schick test about four months after the first treatment.

Q. Is there any treatment for the prevention of measles after a child has been exposed to the disease?

A. Medical science recently has devised an excellent measure to protect children against death from measles, namely, the injection of parents' blood. A small quantity of blood, only about two table-spoonsful, is withdrawn from the vein of either parent and then at once injected into the child who has been exposed to measles. This simple treatment can be given by any physician, and yields excellent results. It should be given within the first week after the child has been exposed. If measles subsequently develops, the attack is sure to be mild.

Q. I have just equipped my home with a complete first-aid cabinet. Although I am reasonably familiar with its contents, I would like to obtain thorough information as to its use. Can you tell me where I can get some information regarding it?

A. To know how to use this equipment, you will need a reliable first-aid manual such as the American Red Cross has pub-

lished, or one of the books issued by the large life insurance companies. The important thing is to be so familiar with the manual that you do not have to stop and read page after page when an accident occurs. Familiarize yourself with the book until you know it well and have to refer to it only to verify what you already know.

Q. What is the best examination to discover if a person has tuberculosis?

A. Experience has shown that X-ray examinations constitute the only effective method of diagnosing pulmonary tuberculosis in its earliest stages. This is most important, for it has been recognized that many of these early cases can be cured under proper treatment.

Q. Are eggs a proper substitute for milk in the diet of a child? I find that the purchase of a quart of milk a day for each of my children is an expensive item and I have substituted eggs.

A. Eggs are not a substitute for milk because eggs fail to supply one of milk's most important contributions—calcium. Milk is the richest calcium food we have. Children need that calcium very much for building and strengthening bones and teeth. If mothers must run their homes on a limited budget, they should cut their expenses elsewhere, but they should not cut down on the milk ration for their growing children.

IF THE LACK of publicity on big orchestral names for the World's Fair, in Chicago, has scared you away, don't forget that Duke Ellington, Anson Weeks, Eddie Duchin and Seymour Simons will be in town to entertain visitors. These, besides previously mentioned attractions in Ben Bernie, Ted Weems, Frankie Masters and Buddy Rogers, are definitely scheduled. Ellington will be on the fair grounds for four weeks, after completing a tour throughout the northwest, including Portland, Seattle, Tacoma, Salt Lake City, Ogden and Denver. Simons undoubtedly will make music at the Blackhawk restaurant at least until next fall. Duchin will be at the Dells roadhouse, north of Chicago, and Weeks at the Aragon, later the Trianon ballrooms. Latest reports are that Clyde Lucas and Earl Burtnett are contracted at their respective hotels for the duration of the exposition.

SIXTY ORCHESTRAS in sixty different cities are to be furnished General Motors by MCA for the regional exhibits of the auto company during the week of June 2 to 9. Al Goodman, with Vincent Lopez doing a guest appearance, will take care of the New York City assignment. Jay Whidden, Ted Fiorito and Gus Arnheim will do duty in Los Angeles. Among the others lined up already are Hal Kemp, in Detroit; Smith Ballew, Atlantic City;



# GRACIE ALLEN

As She Appears Under the

## MIKEroscope

By Lee Mortimer

GRACIE ALLEN born in San Francisco during the month of July, year unknown. "I'm as old as my little finger and a little older than my teeth," she says. Her Pa and three sisters, but not her brother, were in show business. It was a foregone conclusion therefore that she'd land in the business herself. She did. At the age of three she made her stage debut singing little songs and dancing little dances.

Gracie attended public school and a convent in San Francisco. During summer vacations she played outlying vaudeville houses in Los Angeles and Oakland, also in her native city. She did a single turn—dancing and singing. Her mother acted as her "dresser," and also peeked out from behind the curtain to see why the house didn't applaud Gracie more energetically.

A month after she was graduated from school Gracie met Larry Reilly, who was doing an Irish musical sketch in the home town. She joined the act, playing the "love interest," and came to New York with it. The biggest thrill she ever had, was seeing New York for the first time. She's still thrilled by New York whenever she returns. The act was billed as "Larry Reilly and Co." One day the "Co." was left off the billing. So Gracie quit. "If I can't be at least the company, I won't play," she said.

After that she waited for managers to come to her. They didn't, so she laid off for a year. In the meantime Gracie took a stenographic course; never completed it. Next Gracie went to Union Hill, N. J., to visit some friends playing at the local vaudeville house. On the bill was a team, Burns and Lorraine, who were to split up in a few weeks. Gracie saw the act and liked Burns better than Lorraine. She arranged to be introduced.

That historic meeting between George Burns and Gracie Allen was satisfactory to both. They signed as partners. After rehearsing for two weeks they went to work in the Hill St. Theater, Newark, at the magnificent, breath-taking salary of \$15.00 for three days for the team. The next week they played one day in Boonton, N. J., for \$10.00.

That was eleven and a half years ago. After they had been playing together for three years, Gracie took to going out with another man. George discovered that he was jealous. His proposal was in these words: "Either we get married within ten days or bust up the act." Gracie began to cry. She figured that if George could bring tears to her eyes she must love him. So she married him. They've been happy ever since.

Next to George Burns, Gracie likes steak (medium), stewed tomatoes and cottage fried potatoes. She does a lot of talking about food but in reality is a very small eater. She eats hardly enough to keep a fly alive. She doesn't smoke; takes an occasional cocktail, but never straight drinks. Goes in for cocktails according to their colors. Prefers green and pink drinks.

She just dotes on movies, but her eyes won't stand much; entertains herself by playing solitaire; knows every solitaire-game in existence, more than a hundred. She says she also plays bridge, but George Burns denies this.

Her ambition is to be a lady of leisure—to forget the clock, curtain calls and early morning filmings. She loves clothes, expensive ones, and any kind of furs, but she doesn't go in much for jewelry. "Thank heaven," was George Burns' comment to that.

She is nuts about perfumes. Has no particular preference for scents just so long as the bottles are pretty. Also likes flowers.

Gracie is a sound sleeper. She must have eight hours' sleep every night; can do very well on fourteen. She sleeps with a pillow over her face. George and she use twin beds. They have no children. She wears trailing night gowns—a la Lynn Fontanne. She has a passion for negligees and lounging pajamas.

Her pet name for her husband is "Natty." George explains that this is not because his middle name is Nat, but because he's



GRACIE ALLEN

such a swell dresser. "She spells 'Nat' with an initial 'G,'" he adds.

His pet name for her is "Googie." She has this name embroidered on all her underwear.

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the seventh. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

## AT LAST THE TRUTH — OLD JOKES THE BEST

TRUTH will out! Now cometh William K. Wells, gag-writer for Jack Pearl, and frankly confesses that he is searching for the world's oldest jokes! But listeners will not be surprised. Long ago they learned that radio's jokes are old—they revere them, and the politer ones among them stand up respectfully whenever one of the elder wheezes enters the room, via the loudspeaker.

But this isn't enough for Billy Wells. Whimsically, he insists that even in Biblical times all the old quips and cracks had been discovered. "There are just six original jokes," he says, ironically, "and I have dedicated my life to finding them."

"Already, I have found the first gag that was ever made," he declaims. "Adam, in the Garden of Eden, gagged when first he ate the apple—it

got stuck in his throat. And then again when someone accused him, saying: 'I saw you take that apple from the lady'—didn't he snap right back: 'That was no lady, that was my wife!'"

"And then again, Lot's wife figured in one of the earliest jokes. When the Bible was first translated into English, it was found that Lot's wife had been transformed into a pillar of salt near Gomorrah. But the translators didn't know how to spell Gomorrah, so they dragged her around to Sodom. From that arose one of the most popular jokes on the airways today. You know the one about the cop who found a dead horse on Kosciuszko Street, but dragged it around to Greene Avenue because he didn't know how to spell Kosciuszko Street."

"The second outstanding gag in history is that of the fish who swallowed Jonah. It was what might

be termed a whale of a gag!

"When Hannibal was crossing the Alps, one of his legionnaires fell. Inquiry revealed his trouble was water on the knee. 'No excuse,' said Hannibal, 'why don't you wear pumps?'"

"Leander, swimming the Hellespont to reach his beloved Hero, met a fisherman in the midst of the sea. 'Why are you swimming?' asked that worthy. 'To get to the other side,' quoth our narrator. From that comes our present-day 'Why does a chicken cross the road?'"

"But probably the most popular type of comic is the hopelessly dumb one, the Eve Sully or the Gracie Allen kind. Like the girl who was told that she couldn't get married without a wedding band—so she showed up at the license bureau with Will Osborne's orchestra!"